



NEWS: ADOBE IN SHOCK PHOTOSHOP MOVE
SOFTWARE BECOMES SUBSCRIPTION-ONLY



Saturday 25 May 2013

amateur

Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

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HANDS-ON PREVIEW

PAGE 10

OLYMPUS PEN E-P5

Retro Pen with a 16MP sensor and five-way image stabilisation



INSPIRATION

PAGE 26

READERS' BEST CREATURE PICTURES

30 of your fantastic animal shots from APOY round 3

ON TEST

HOW TO SHOOT SEQUENCES

Easy steps, amazing results



ACTION

PAGE 45

PAGE 20

ON TEST



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PAGE 42



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Contents

Amateur Photographer For everyone who loves photography

CAMERAS don't come in sizes the way shoes do, though hands vary just as much as feet. They come built to a scale that reflects who they are aimed at. You need a big camera to do a serious job. A big camera also declares that the photographer means business, and is equipped for whatever the day throws his way. He clearly knows an aperture from a pass of Unsharp Mask, and he and his camera command respect and look the part.

There is no way, when looking at a photograph on a wall, in a book or in a magazine, of telling whether that picture was taken on a small camera or a big camera. Neither has the exclusive on taking any particular type of picture, or pictures of any

particular quality. Sensor size might matter, as might processing power and optical design, but not the physical dimensions of the body. I have come to actively prefer a small and light camera, as it can be carried all day and doesn't make me stand out in the street – and that helps me get pictures I might not be able to otherwise.

Canon's EOS 100D is another 'smallest and lightest DSLR in the world ever' – and that will surely be quite a turn-off for some.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

5 NEWS

Copyright fears spark Government talks; Italian wins Robert Capa Gold Medal; Changeable-lens camera sales fall; Photoshop rule change to hit photographers; Nikon opens London training centre

12 REVIEW

The latest books, exhibitions and websites

90 THE FINAL FRAME

Roger Hicks is one of those people who rejects the immediacy and 'shallowness' of social media

TECHNIQUE

16 PHOTO INSIGHT

VII agency photographer Anastasia Taylor-Lind journeys on the Trans-Siberian railway to meet 'tomorrow's most celebrated supermodels'

TESTS & TECHNICAL

10 OLYMPUS PEN E-P5

To mark the arrival of the Pen F some 50 years ago, Olympus has launched the new flagship Pen E-P5, with a 16.1MP sensor and greater emphasis on manual control. Matt Golowczynski gives his first impressions

42 TESTBENCH: SIX OF THE BEST

Callum McInerney-Riley tests a selection of the best budget studio kits for under £500, ideal for small spaces and home photo studios

P45

Canon's EOS 100D – the 'smallest and lightest' DSLR



45 CANON EOS 100D

It may be the smallest and lightest DSLR currently in production, but, asks Richard Sibley, does the 18-million-pixel Canon EOS 100D have what it takes to meet the demands of the enthusiast photographer?

54 ASK AP

Our experts answer your questions

57 ILFORD GALERIE PRESTIGE GOLD MONO SILK

Specifically designed for creating black & white inkjet prints, Vincent Oliver tests Ilford's new specialist paper

59 SONY ALPHA 58

Consolidating Sony's entry-level SLT line-up, the Alpha 58 replaces both the Alpha 37 and Alpha 57. Phil Hall finds out how successful the merger has been

YOUR WORDS & PICTURES

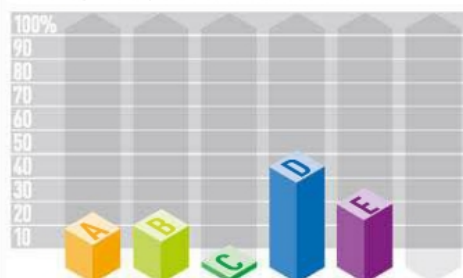
14 LETTERS

AP readers speak out on the week's issues

THE AP READERS' POLL

IN AP 4 MAY WE ASKED...

What subjects do you shoot in black & white?



YOU ANSWERED...

A Landscapes	15%
B Portraits	17%
C Wildlife	1%
D A little bit of everything	41%
E I don't shoot black & white	26%

THIS WEEK WE ASK...

Does camera size matter to you?

VOTE ONLINE www.amateurphotographer.co.uk

15 BACKCHAT

An encounter with an early '90s compact has AP reader Martin Johnson musing on the rapid and remarkable changes in camera technology

26 APOY RESULTS ROUND 3

We reveal the top 30 images from the Animal Kingdom round of our Amateur Photographer of the Year competition

FEATURES



20 PERFECT SEQUENCES

A self-confessed 'action-addict', professional photographer Ray Demski talks to Debbi Allen about how he creates his exciting sequence shots

33 THE WINNING LANDSCAPE

As Landscape Photographer of the Year turns seven, founder Charlie Waite reveals to Jon Stapley what makes a great landscape – and we catch up with previous winners

38 ICONS OF PHOTOGRAPHY

René Burri's famous portrait of captures a defiant Che Guevara in the aftermath of the Cuban Missile Crisis, writes David Clark

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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EF 16-35mm f2.8 II L USM Lens £1099.00 £45.79 P/m £165 CB	EF 70-300mm f/4.5-5.6L IS USM £1069.00 £44.54 P/m
EF 17-40mm f4.0L USM Lens £579.00 £24.12 P/m £80 CB	EF 70-200mm f/4.0 L USM £479.00 £23.95 P/m
EF-S 17-85mm f4-5.6 IS USM Lens £349.00 £23.26 P/m £20 CB	EF 70-200mm f/4.0 L IS USM £899.00 £37.45 P/m
EF-S 18-200mm f3.5-5.6 IS Lens £399.00 £23.27 P/m £40 CB	EF 70-200mm f/2.8L USM £959.00 £39.95 P/m
EF 24-105mm f4L IS USM Lens £819.00 £34.12 P/m	EF 70-200mm f/2.8 L IS USM £1799.00 £74.95 P/m £235 CB
EF 24-70mm f2.8L II USM Lens £1749.00 £70.79 P/m £235 CB	EF 100-400mm f4.5-5.6L USM IS £1199.00 £49.95 P/m
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EF 200mm f2.8L II USM Lens £599.00 £24.95 P/m	EF 20mm f2.8 USM Lens £389.00 £22.69 P/m
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Macro Ring Lite MT-24EX £749.00 £31.20 P/m



APNews

News | Analysis | Comment | PhotoDiary 25/5/13



Adobe is killing off their software range in retail form

Photoshop storm? Page7

'Orphan works' backlash • Campaigners to meet peer over new law

COPYRIGHT FEARS SPARK GOVERNMENT TALKS

PHOTOGRAPHERS

will next month meet the Government amid fears that a new law represents a serious threat to copyright and potential 'exploitation' of images posted on the internet.

The news comes as – at the time of writing – around 25,000 people sign a petition against the controversial Enterprise and Regulatory Reform Act, which received Royal Assent last month.

The proposed law was vigorously opposed by many photographers, including David Bailey, before Parliament gave it the green light on 25 April.

Campaigners have called for talks with the Government in a bid to shape legislation before regulations come into force.

The Royal Photographic Society (RPS) and the British Copyright Council (BCC) are among the bodies set to meet Viscount Younger of

Leckie on 10 June.

Viscount Younger is the Parliamentary Under Secretary of State for Intellectual Property.

AP understands that representatives from the British Institute of Professional Photography, the Association of Photographers and the British Association of Picture Libraries and Agencies are also due to attend the meeting.

Photographers' biggest fear concerns the Act's proposed treatment of 'orphan works', where a copyright owner cannot be identified or traced.

Campaigners have argued that, in many cases, identifying metadata is often routinely removed before images are published online.

They warn that the controversial law would permit such works to be used without permission or compensation for the rights holder.



The RPS points out that orphan works will be identified as such, once a 'diligent' search has been made to locate the copyright owner.

The Society said it wants to 'ensure that all photographers – amateur or professional – are not encumbered by the need to devote significant time and resources to protect their work from exploitation by others, when they could be creating new work'.

Andy Finney, who represents the RPS at the BCC, said: 'The sheer speed with which

any photographer can create images means that we are particularly exposed to changes in copyright law.

'While the situation is unlikely to be as grave as some commentators believe, I am not yet convinced that the Government fully understands the implications for photographers of their current agenda.

'In addition, orphans should not be legislated without due attention being paid to moral rights and metadata, as they are interlinked.'

Stewart Gibson, legal adviser at the Bureau of Freelance Photographers, is among those to voice frustration at the law, saying that Parliament has 'ignored' objections.

Gibson told AP: 'In common with other photographic organisations, we are not happy with the way [the law] has been formulated.'

SNAP SHOTS

● AP has launched the first-ever Facebook Photo of the Month competition, giving readers the chance to win an Olloclip iPhone lens and other prizes. The images will be showcased on the *Amateur Photographer* Facebook gallery. The top ten images with the most 'Likes' will then be put forward to the AP staff, who will decide the overall winner. To enter an image, either: Post it on our Facebook page; Tweet us your image to @AP_Magazine using the hashtag #apmonthly; or Email your image to ap_online@ipcmedia.com with the subject 'Photo of the Month'. One photo is allowed per entry. The deadline for the May contest is 31 May. After the closing date, people will have two weeks to 'Like' their favourites before judging of the top 10 takes place. For terms and conditions visit www.amateurphotographer.co.uk.

ITALIAN WINS ROBERT CAPA GOLD MEDAL

THE 2013 Robert Capa Gold Medal has been won by an Italian photographer for demonstrating 'exceptional courage' in capturing images of the conflict in Syria.

Fabio Bucciarelli, a freelance photographer for Agence France-Presse, was awarded the accolade for a series of

12 images submitted under the title 'Battle to Death'.

The award was handed out by the Overseas Press Club of America for the 'best published photographic reporting from abroad requiring exceptional courage and enterprise'.

Judges said the images of Syrian rebels, which Bucciarelli photographed in Aleppo last year, put you 'in the moment' and have a 'palatable sense of urgency'.

The citation adds: 'There is a consistency to the images that helps the viewer identify with the subjects and the perils they are encountering.'

'Syria has been one of the deadliest locations for journalists since the beginning of this armed conflict, and



this photographer embodies the finest values of the Capa Award in this collection of images.'

The 32-year-old, who specialised in digital imagery as part of an engineering degree, began his career in photojournalism in 2009.



Do you have a story?

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A week of photographic opportunity

PHOTODIARY

**Wednesday
22 May**

EXHIBITION Every Man and Woman is a Star by Martin Parr and Tom Wood, until 18 August at Walker Art Gallery, Liverpool L3 8EL. Tel: 0151 478 4199. Visit www.liverpoolmuseums.org.uk/walker. **EXHIBITION** Claire Aho: Studio Works, until 21 July at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit www.thephotographersgallery.org.uk.



© TOM WOOD

**Thursday
23 May**

EXHIBITION Transplant by Patrick and Tristram Featherstonhaugh, until 25 May at Margaret Street Gallery, London W1W 8SW. Visit www.margaretstreetgallery.com. **EXHIBITION** Findings, pinhole photography by Tom Hunter, until 19 July at Church Street, Birmingham B3 2RT and St Paul's Square, Birmingham B3 1QZ.



© PATRICK AND TRISTRAM FEATHERSTONHAUGH

Friday 24 May

EXHIBITION Trusted Visions – Nowicki vs Karanka, until 31 May at Third Floor Gallery, Cardiff CF10 5AG. Tel: 02921 159 151. Visit www.thirdfloorgallery.com. **EXHIBITION** A Rare Photograph of the Soul Leaving the Body – 29 works by photo-artist and sculptor Thom Bleasdale until 6 June at WeSC Store, London W1F 7EA. Visit www.wesc.com.

Saturday 25 May

DON'T MISS Early morning birdsong walk (7.30-9.30am, booking essential) at Brownsea Island, Dorset BH13 7EE. Tel: 01202 707 744. Visit www.nationaltrust.org.uk. **EXHIBITION** Sebastião Salgado: Genesis, until 8 September at the Natural History Museum, London SW7 5BD. Tel: 0207 942 5011. Visit www.nhm.ac.uk.

Sunday 26 May

DON'T MISS Classic car day (10am-5pm) at Killerton, Devon EX5 3LE. Tel: 01392 881345. Visit www.nationaltrust.org.uk. **EXHIBITION** Bert Hardy Centenary Exhibition, until 26 May at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9320. Visit www.thephotographersgallery.org.uk.

Monday 27 May

EXHIBITION Nobuyoshi Araki, until 8 June at Michel Hoppen Gallery, London SW3 3TD. Tel: 0207 352 3649. Visit www.michaelhoppengallery.com. **EXHIBITION** Man Ray Portraits, until 27 May at National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.npg.org.uk.

Tuesday 28 May LATEST AP ON SALE

DON'T MISS Treveal Spring Flower Walk (2-4.30pm) – a guided walk through the River Cove valley, Cornwall TR26 3BW. Tel: 01736 791 543. Visit www.nationaltrust.org.uk. **EXHIBITION** Deutsche Börse Photography Prize 2013, until 30 June at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit www.thephotographersgallery.org.uk.

Changeable-lens camera sales fall

23%

Fixed-lens camera sales down

24%

Overall sales down first quarter

21%

Fixed-lens cameras also hit

CHANGEABLE-LENS CAMERA SALES FALL

GfK

CHANGEABLE- lens camera sales fell 23% in the UK in March, compared to the same month the previous year,

according to data seen by AP.

Demand for fixed-lens cameras – a market that has been badly hit by the smartphone revolution – plunged 24% in value terms.

The news comes as overall sales for the UK photo sector dropped 21% in each of the first three months of 2013, compared to figures for the same quarter in 2012, reports GfK Retail and Technology UK Ltd. Digital camera sales fell 22% month on month.

Online sales were down 3.1% in March 2013, compared to the year before.

Asked to explain the apparent fall in demand for cameras, a GfK spokeswoman said it was 'hard to compare March 2012 with March 2013 as they were not like-for-like'.

GfK partly attributes the higher sales of last year on 'premium products' launched around that time.

Commenting on this year's data, she added: 'New technologies still attract more and more consumers. For example, touchscreen digital cameras grew in sales value by 47% in March 2013 compared to the same period last year.'

'Furthermore, with the growth in importance of connectivity, Wi-Fi cameras enjoyed one of the highest growth rates in digital cameras, every month.'

RPS BOSS WELCOMES JESSOPS' BATH RELAUNCH

THE ROYAL Photographic Society (RPS) has welcomed Jessops back to Bath – the Society's home city – as the chain's tally of relaunched shops, at the time writing, reached 19.

In March, Jessops boss Peter Jones unveiled plans to reopen up to 36 shops by the end of April, just months after administrators pulled the plug on the business under previous owners.

Michael Pritchard, director general of the RPS, told *Amateur Photographer*: 'The Society welcomes the reopening of Jessops in Bath...

'Its return, alongside several independent camera shops in the city, will provide photographers and the public with more choice of equipment and related photographic services, which has to be a good thing.'

He added: 'If Jessops can provide good customer service, supported by knowledgeable staff and competitive prices



© MICHAEL PRITCHARD

in-store or online, it should be a permanent fixture on our high street.'

Jessops currently has stores in Aberdeen, Basingstoke, Bath, Belfast, Birmingham Temple Row, Bristol, Bury St Edmunds, Eastbourne, Gateshead Metrocentre, Glasgow, High Wycombe, Leeds, London Oxford Street, Manchester, Redditch, Sheffield Meadowhall, Shrewsbury, St Albans and Worthing.

SNAP SHOTS

● A series of Nikon workshops is set to take place in York next month. Simon Stafford will host a workshop on Nikon DSLR photography, and another on Speedlight flash systems, on Saturday 8 June. A separate 'walkabout' session – entitled Photographing York – will be held the following day. The DSLR and Speedlight workshops each cost £155, with the walkabout session priced at £200, including refreshments. For details call 01904 612 613 or visit grayscourtyork.com.

● Olympus OM-D fans can rent the compact system camera free of charge as part of an interactive exhibition in Berlin, Germany, which is open until 24 May. The OM-D Photography Playground takes place at Opernwerkstätten, Berlin, Zinnowitzer Str. 9. It is open from 11am-7pm. Entry is free. Visit www.createyourownworld.de.

Software to become subscription-only

PHOTOSHOP RULE CHANGE TO HIT PHOTOGRAPHERS

USERS of Adobe Photoshop will be forced to pay a subscription for access to new versions of the popular image-editing software.

From June, photographers will only be granted access to Photoshop by paying a subscription for Adobe Creative Cloud, a membership-based service that allows users to download applications over the internet.

Adobe Creative Suite 6 will be the last version available to buy as a standalone product.

The move – which is likely to provoke an angry response from many – means that photographers will no longer be able to continue with their original Creative Suite software and pick and choose future updates.

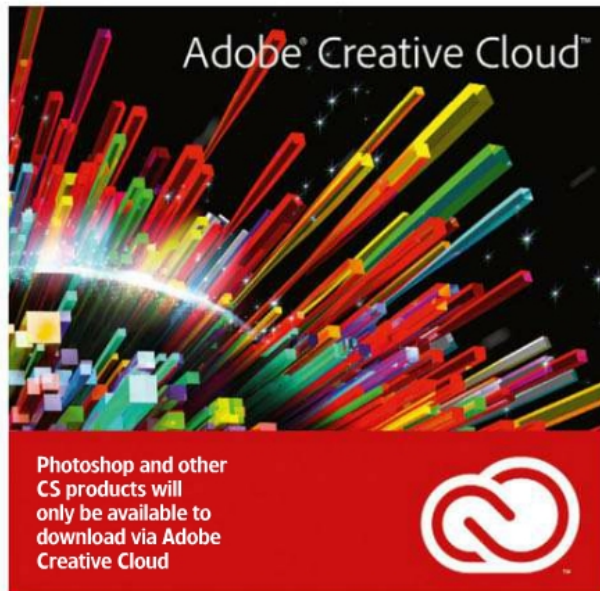
The Creative Suite 6 software will reportedly only be updated by Adobe to address any future bugs.

Yearly membership of Creative Cloud, for the complete Creative Suite package, costs around £47 per month.

It will cost around £18 a month to access a single application, such as Photoshop.

Business 'teams' will be asked to pay a monthly fee of around £65.

Among the first to voice concern was AP forum member 'AndyTake2', who wrote on the AP website: 'Adobe is killing off



their software range in retail form. Instead, you will have to sign up to their Creative Cloud system, which is a monthly subscription.

'No more buying Photoshop and using it for several years, just because you don't need the latest widgets and gizmos – you either agree to 12-monthly licences or month-to-month licensing, which is going to cost.'

However, AP reader Barney Allen was more phlegmatic. He wrote on Facebook: 'Given the value I get from Creative Suite apps I think it represents good value, especially when you take

into account the cost of upgrades and it being tax deductible.'

Adobe claims that the move will 'put innovation in our members' hands at a much faster pace'.

In a statement, Adobe said: 'While Adobe Creative Suite 6 products will continue to be supported and available for purchase, the company has no plans for future releases of Creative Suite

or other CS products.'

'Focusing future development on Creative Cloud will not only accelerate the rate at which Adobe can innovate, but also broaden the type of innovation the company can offer the creative community.'

Maria Yap, Adobe's senior director of Product Management, admitted 'change is hard', telling customers in a blog: 'We simply can't sit back when the world is changing so rapidly. Waiting 18-24 months to catch up isn't acceptable for any of our customers.'

'We need to respond quickly to meet your evolving needs and to do so, we have to break with the old way of doing things.'

She added: 'Gone are the days of just one lone Photoshop customer and one desktop

computer. In this highly connected world, we're building real-world solutions that bring you, your fellow collaborators and clients together in a truly seamless and meaningful way.'

Adobe says that Lightroom 5 will continue to be available to buy as a standalone product, and that more than 500,000 have signed up as paid members of Creative Cloud since it was launched in April 2012.



NIKON OPENS LONDON TRAINING CENTRE

NIKON has chosen five professional photographers to serve as 'ambassadors' for the brand and provide inspiration for fellow photographers. Nikon made the announcement at the official launch of its new Centre of Excellence in central London recently.

Nikon UK's Ambassadors are wildlife and landscape photographer Ross Hoddinott, sports photographers Dickie Pelham and Mark Pain, wedding photographer Mark Seymour and John Wright, a

celebrity and fashion photographer.

Guests on the opening night included Arthur Edwards, Royal Photographer at the Sun newspaper.

The Centre of Excellence is on the same site as the new Nikon School (see News, AP 30 March).

The Nikon School and Centre of Excellence are located at 63-64 Margaret Street, London W1W 8SW.

Nikon has moved its training facilities from its offices in Kingston-upon-Thames, Surrey.



Sun photographer Arthur Edwards with Nikon UK president Hidehiko Tanaka



Do you have a story?

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AP THIS WEEK IN...

1939

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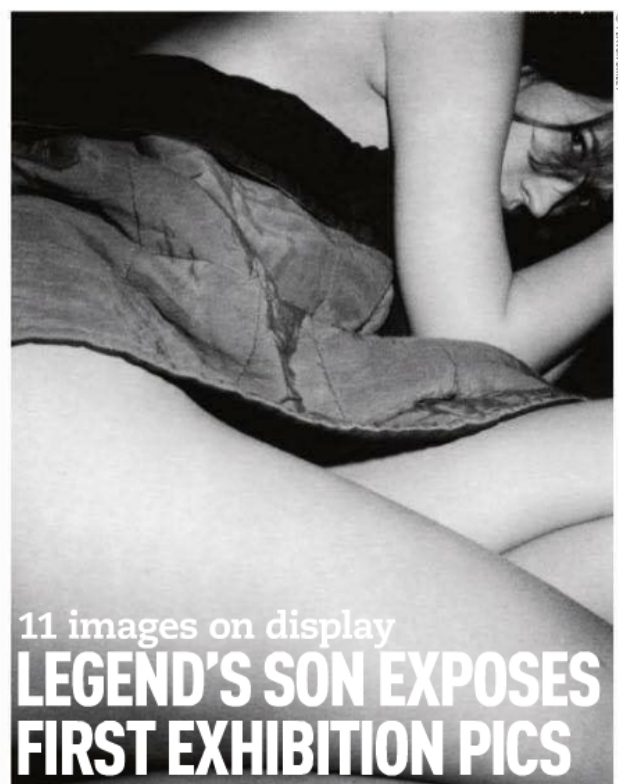
In 1939, one of the best ways to be able afford a Leica camera was by taking out a two-year payment plan. So said camera dealer Wallace Heaton in a full-page advert in AP. 'These simple payments applied to Leica II amount to less than 1/- a day,' continued the ad, 'and even the Leica IIIb - the camera every enthusiast longs to own, costs only 1/4 1/2 a day.' A Leica rewarded its owners by delivering everything you asked of it, apparently - 'pictures indoors or out, pictures at night, in theatre, the sports field, racing track or first-rate shots of every incident in a happy holiday by the sea'. That's good then.

SNAP SHOTS

● Pentax is offering cashback on DSLRs, CSCs and compact models in a promotion that runs until 27 July. Cashback on a Pentax K-5 II with an 18-135mm WR lens amounts to £85, for example, while there is £35 back on the body-only price of a K-30. For details call 0844 770 2206 or visit www.pentax.co.uk/cashback.

● A 64GB Micro SDXC memory card has been launched by PNY. The £34.99 card has a write speed of up to 20MB/s, according to the US firm, which says it can store up to 25 hours of 1080p video. For details visit www.pny.eu

● Photo supplier Kenro has revamped its website, promising a better online experience for customers - including a stockist locator, improved navigation and faster loading times. For details visit www.kenro.co.uk.



11 images on display LEGEND'S SON EXPOSES FIRST EXHIBITION PICS

IMAGES of the female form by Fenton Bailey, son of legend David, have gone on show in London until the end of May. The joint exhibition - Fenton's first - is curated by Bailey's other son, Sascha, and includes portraits by photographer Mairi-Luise Tabbakh. Fenton's images focus on the faces and forms of his two muses, 'both of whom were involved with relationships with him at the time', according to

Imitate Modern, the London gallery where 11 of his photos have gone on show. 'His desire to take images with an intensely personal undercurrent is at the epicentre of his work,' adds a spokesperson. The exhibition - called Human Relations - takes place at Imitate Modern, 27a Devonshire Place, London W1G 6PN. For details, visit www.imitatmodern.com.

CLUBNEWS

Club news from around the country

MEARNS CAMERA CLUB
The club made local news by winning the Grampian Eye competition, an inter-club contest, at the end of last month. Mearns beat 12 other clubs to the trophy with a total of 243 points, reports the *Kincardineshire Observer*. For club details visit www.mearnsclub.co.uk.

CROXLEY CAMERA CLUB
Members of the Hertfordshire-based club hosted an exhibition called CroxFotoFest at the end of last month, details of which were reported in the *Watford Observer*. The club is due to hold its summer party on 23 May. For details visit www.croxleycameraclub.com.



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UN SPOTLIGHT FOR BRITISH PHOTOGRAPHER

THE UNITED Nations has chosen a UK photographer's images to promote an environmental campaign on sustainable development. Nicky Taylor, a landscape and underwater photographer, said the UN's 'Harmony with Nature' initiative chimes with his own personal commitment to the environment. He added: 'My work seeks its inspiration in nature's destructive, and yet creative, forces - shaping the world as we see it, and dwarfing man's mark.' The UN's campaign kicked off at a meeting in New York last month.

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AP hands-on

Olympus Pen E-P5

To mark the arrival of the Pen F some 50 years ago, Olympus has launched the new flagship Pen E-P5, with a 16.1-million-pixel sensor and greater emphasis on manual control. **Matt Golowczynski** gives his first impressions

WHILE Olympus's OM-D E-M5 currently tops the company's range of compact system cameras, for almost two years the flagship model in its more highly developed Pen series has been the E-P3. In that time the Pen line-up has benefitted from a number of improvements derived from the E-P3 – notably its 16.1-million-pixel sensor – but now finally gains a new model, which serves as the E-P3's direct replacement.

While previous EP models have all maintained a reasonably consistent design, the E-P5 signals a slight change in direction. Marking the 50th anniversary of the Olympus Pen F, the company has adopted elements of that camera's front plate for the E-P5, while revising the rest

of the camera's design to put greater emphasis on manual control.

KEY FEATURES

Internally the camera gains the same 16.1-million-pixel Live MOS sensor and TruePic VI processor as the OM-D, a combination also used for the company's recent E-PL5 and E-PM2 models. Unlike these two cameras, however, the E-P5 also inherits the OM-D's five-way image stabilisation system, which Olympus

The Olympus E-P5 gives a nod to the 50-year-old Pen F

The compact body should prove popular with travel photographers

AT A GLANCE

- 16.1-million-pixel Live MOS sensor
- ISO 200-25,600
- 3in, 1.037-million-dot tiltable LCD screen
- 9fps shooting rate
- Built-in Wi-Fi
- Around £900 body only

claims is effective over roll, pitch and yaw movements, as well as vertical and horizontal shift, for up to 5EV steps.

The E-P5 also has the honour of being the first Olympus CSC to offer integrated Wi-Fi functionality, which, in addition to wireless image transfer, can also be used in conjunction with smartphones and tablets for remote shooting. The app which will be needed for this will run on both iOS and Android platforms and, according to Olympus, will allow users to control basic functions like focus and exposure.

The camera is also said to be the first CSC with a shutter speed of 1/8000sec through a mechanical shutter alone, like many professional DSLRs. Although this is exceeded on other CSCs – such as Nikon's 1-system models, which double this to 1/16000sec – to date this has only been possible through electronic shuttering.

A further change that results from this is that it allows for a higher flash-sync speed than previous Pen models, with a speed of 1/320sec possible using the built-in flash and 1/250sec with external units. By contrast, the E-P3 offers a standard maximum 1/180sec sync speed, with higher speeds only possible at the expense of flash power (in the Super FP mode).

The camera's continuous burst rate has also been boosted from the E-P3's 8fps, with the same 9fps speed as the OM-D possible when focus is locked to that of the first frame, and a reduced rate of 5fps when continuous focus is used to track a moving subject. There's also a new Super Spot AF option said to reduce the size of the focus





Left: The control dials on the front and rear make changing settings quick and easy

Right: The Pen E-P5 is compatible with the new VF4, which has a 2.36-million-dot resolution

point by up to 1/70 of the screen's diagonal, which is potentially very useful when focusing on small or distant subjects.

One feature the E-P5 doesn't carry over from the OM-D is the rear display, despite the two appearing similar at first glance. Rather than the OM-D's 610,000-dot OLED display, Olympus has furnished the E-P5 with a 1.037-million-dot LCD, albeit one with the same capacitive touchscreen operation. Mounted on a platform, this can be pulled away from the body and tilted for low- and high-angle shooting.

While there's no viewfinder on the camera itself, a new VF-4 electronic viewfinder is to be launched alongside the new model. Its optical construction has been designed to produce distortion-free images, while its LCD boasts a resolution of 2.36 million dots – the highest yet for an Olympus electronic viewfinder. Olympus also claims that its magnification exceeds those of all current electronic viewfinders available for CSCs, as well as optical viewfinders found within DSLRs with APS-C sensors, when translated into 35mm-equivalent measurements.

FIRST IMPRESSIONS

We handled a pre-production sample the press launch in Berlin. Although the firmware wasn't final, it was possible to get a good idea of what to expect from the E-P5 in terms of its handling, operation and general performance.

Perhaps what surprised us most was how closely the performance of the camera's display mirrored that of the OM-D's, despite it being based on LCD rather than OLED technology. Although it wasn't possible to test it under particularly challenging conditions, it appeared to be just as pleasingly colourful and as high in contrast too, with a similarly wide viewing angle. Furthermore, the touchscreen was

equally responsive when keyed, requiring only a gentle press for focus to be initiated.

As one of the OM-D's more impressive features is its prompt autofocus system, it was heartening to discover the E-P5 performing to a similar standard in this regard. Admittedly, the only opportunity to test this was brief, in a moderately lit room with a single lens, but the system seemed capable of focusing in excellent time.

In terms of the camera's physical controls there's little to dislike. The screen pulls away from the camera with ease, while the two command dials protrude far enough out from the body for them to be gripped comfortably. Some may find the small lever that is used to change the functions of these dials to be somewhat fiddly, but the spacing of the controls around the camera is better than on the E-P3, and it's good to see such a generously proportioned thumb rest on the rear to aid handling.

Perhaps the only thing that might discourage some is the body's thickness, which is likely to be at least partly a consequence of the camera's articulated screen. At 37.2mm deep, it's only around

1mm thinner than the recently launched Panasonic Lumix DMC-GF6, whose screen has also necessitated it to be bulkier than its predecessor, and almost 3mm thicker than the E-P3. This may, however, be viewed by some as a welcome change, with the extra bulk making it easier to operate the camera in a more physical manner.

CONCLUSION

Overall, the E-P5 appears to combine positive attributes from the OM-D and previous Pen models with a modest amount of new functionality, all inside a highly functional body. Whether the target user is likely to take advantage of the wireless functionality is debatable, but it's nice to see it finally incorporated into an Olympus CSC. It will be interesting to compare this model to the recently launched Panasonic Lumix DMC-GF6, which also offers a combination of a 16-million-pixel sensor, tiltable display and wireless functionality. **AP**



The touchscreen is tiltable with an impressive 1.037-million-dot screen

APReview

The latest photography books, exhibitions and websites. By Jon Stapley



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Penguins Close Encounters

By David Tipling, New Holland Publishers, £20, hardback, 160 pages, ISBN 978-1-7800-92478

BABY penguins. Adult penguins. Penguin families. Swimming penguins. Walking penguins. Penguins come in all modes imaginable in this book from David Tipling. Taken on trips to the Antarctic, his photography offers views of the interactions of several species of penguin, creating some charming imagery. Tipling's captions are informative and lively, and he goes into detail about how he put the images together. Behind-the-scenes shots show how close the photographers were able to get to the animals. In one caption Tipling notes: 'It is impossible not to smile in the company of penguins'. Based on this evidence, it's hard to dispute.



www.bwvision.com

TOUTING itself as a source for all things relating to b&w fine art and long-exposure photography, this site includes tutorials, blogs, and galleries. It was created by Joost de Jong and award-winning b&w photographer Joel Tjintjelaar, the latter of whom is evidently the driving creative force behind proceedings, being currently the only occupant of the 'Artists' section. Though there are good tutorials on various techniques, it does still feel like a website waiting to be filled out. The galleries are worth a look for b&w hounds though, and it should be stressed that the material that is there is of a good standard. A niche site with potential for growth.



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EXHIBITION



Sebastião Salgado: Genesis

Until Sep 8, Natural History Museum, Cromwell Road, London SW7 5BD. Tel: 020 7942 5000. Website: www.nhm.ac.uk. Open Mon-Sun 10am-5.30pm.

IN THIS exhibition, documentary photographer Sebastião Salgado turns his lens to the natural world. The Natural History Museum is a perfect host for his foreboding monochrome imagery of our planet, imagery that evokes reflection on how we treat our planet's resources and questions the sustainability of our lifestyles. What really shines is his versatility – the sweeping

landscapes such as those of America's Colorado Rivers have an emptiness to them that at times feels almost post-apocalyptic, while the images of animals positively brim with life and movement, albeit in muted monochrome. The photography celebrates the boundless diversity of life, but the relentless grey reminds us of how easily all this splendour could disappear.

Arvid Gutschow

By Arvid Gutschow, Hatje Cantz, £32.50, hardback, 128 pages, ISBN 978-3-7757-3536-0

IN HIS home country of Germany, Arvid Gutschow was considered one of the forerunners in abstract landscape photography right up until his death in 1984. This book of stark monochrome images showcases some of the best of his work, including seascapes, forests and urban imagery. With colour absent, the focus falls onto shape and texture, and Gutschow's lens frequently seeks out interesting examples – whether angles of a building's metal framework or the rough, nature-hewn patterns of a desert's sand floor. Mostly taking images devoid of human or animal life, Gutschow conjures a curiously desolate vision. Biographical material and essays round out the collection. The style won't appeal to everyone, but there's interesting imagery to be unearthed here.

BOOK



CONDENSED READING

A round-up of the latest photography books on the market



● **THE FIRST WORLD WAR IN PICTURES** edited by Ian Penberthy, £7.99 Though the 'war to end all wars' didn't end global conflict, it certainly ensured that things would never be the same. This collection of historical press photography documents the war from a predominantly British perspective, at home and on the front. Showing people struggling with the new realities of warfare, it's a diverting read. ● **SHORT CUTS: ARTISTS IN CHINA** by Thomas Fuessler, £48 Thomas Fuessler gets his readers up to speed with the world of Chinese contemporary art in this pricey but voluminous book. He captures 17 artists' various processes so evocatively that you quickly get a sense of their medium, workday and personality.



● **BRYAN PETERSON'S EXPOSURE SOLUTIONS** by Bryan Peterson, £14.99 A conversational writing style balances with a troubleshooting approach to make this book accessible but deep. Some of the best sections focus on very specific situations – photographing lightning or fireworks – giving the reader impetus to try the techniques out for themselves. ● **CAMDEN LOCK AND THE MARKET** by Caitlin Davies, £12.99 This illustrated history of the famous London market features lovely archival photography of Camden denizens from throughout the years. Author Caitlin Davies, whose connection to Camden dates back to her first teenage job on one of the stalls, invited more than 100 people to share their experiences, and anyone with fond memories of the market will enjoy the results.



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FUJIFILM

THE DIGITAL PRICE IS DEFINITELY RIGHT

I recently decided to make a value-for-money comparison between my Olympus OM-D E-M5 and my old and rather nostalgic 1980 Olympus OMn 35mm film camera, taking in inflation, of course. Well, straight out of the bag, the digital OM-D is capable of shooting at 9fps; with my film OMn, I would have had to buy the extremely expensive add-on motor drive, which, by today's standards, was rather slow. It goes on and on. Red, green, yellow filters? Buy them separate, screw them on, but with the OM-D they are built in, no messing. Shoot a movie? Back then, you'd need a cine camera, with 3mins 20secs film length that went in a flash! Today, we have cameras that sport HD professional-standard video cameras, in-camera slide shows, editing. How about modern film and shutter speeds? They'd have gone dizzy back then at today's figures.

All this equates to today's modern digital camera systems as being superior in both value and performance, clearly outperforming any pre-digital camera. Let's face it, digital has clearly surpassed film, and there is no further discussion to be had.

As a final word, though, I must not forget the thousands of hours of pure enjoyment I had with many film cameras. God bless 'em!

Ray Sergeant, Lancashire

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK. NOTE: PRICE APPLIES TO UK AND EU RESIDENTS ONLY

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

the D7100 is tempting. I see that the new Pentax K-5 II is 'only' £120 more than the Pentax K-5 II, as a less harsh premium than the one Nikon imposed. Did Leica miss a trick here, not heralding their original introduction of the AA-less sensor in the Monochrom a bit more loudly? I believe it predated the D800E by some time.

I wonder if the absence of the AA filter will soon become the norm, or will it become yesterday's news before I have even learned to pronounce it?

Peter Ho, London W5

THE SCOPE OF THE ISSUE

I was a bit disappointed to see Mick Bidewell's *Backchat* piece on Nikon riflescopes. He certainly doesn't speak on my behalf when he writes that photographers are outraged that the company produces such items.

Nikon has been manufacturing scopes, including astronomical telescopes, hunting scopes and microscopes for decades and, frankly, the company doesn't deserve the kicking he's given them. Mr Bidewell characterises legitimate shooters as unthinking, bloodthirsty types. Well, I'm a regular reader of AP, a keen Nikon DSLR user, a wildlife lover and a shooter. I hate to dash Mr Bidewell's stereotype, but I don't rush around like Elmer Fudd. When I pull the trigger at an animal, I do so with the intention of killing it cleanly. I am, after all, harvesting it for food. The action is considered and efficient, and if I'm using a rifle, it is aided by good-quality optics.

In Mr Bidewell's ideal world, nature would presumably be allowed to fend for itself, but the reality is that it is not just 'trophy hunters' who use rifle scopes, but the likes of the RSPB, the National Trust and the Forestry Commission, who also find them invaluable in managing some animal species for conservation purposes on their estates and reserves. Would Mr Bidewell rather animal-welfare considerations were compromised by the use of poor-quality optics when picking out a target?

I really don't wish to drag the hunting debate onto the letters pages of AP, but it is important for readers to appreciate that Nikon is a company that makes fine optics for a number of markets, whether that be birdwatching, photography, healthcare or shooting. If Mr Bidewell is intent on avoiding optics companies that make riflescopes, however, I'm sad to say he'll have to strike Leica and Zeiss off his shopping list.

Alastair Balmain, editor, *Shooting Times & Country Magazine*

IT'S NOT JUST NIKON

In view of the furore about Nikon making telescopic sights, I just thought that I would point out that a quick search on the internet shows that Zeiss, Leica, Minox, Swarovski and Pentax all make them as well. Carl Zeiss gives them an umbrella term of Sports Optics Hunting and also makes reflex sights. Pentax also makes a red-dot sight and describes its telescopic sights as Gameseeker. Leica calls them riflescopes

TO HAVE OR HAVE NOT

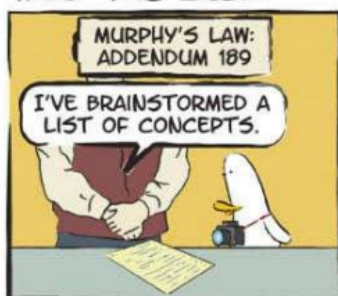
Although most of my prints are 5x7in and 10x8in, I greeted the news of the absence of an anti-aliasing filter on the Nikon D800E with great excitement when it was launched. It was with equal disappointment that I heard from more expert photographers that they could detect no difference in sharpness between a D800E and the normal D800. The hastily adjusted £400 premium on the price of the D800E was sufficient deterrent to stop me rushing out to my wonderful

local camera shop (Chiswick Cameras in West London) and decimating my bank balance.

I am now the happy owner of a Fujifilm XE-1, which also comes without an anti-aliasing filter, and I love its image quality, particularly against the light. Whenever I achieve a sharp 5x7in print, I feel a warm smugness in the knowledge that I am harnessing the latest scientific breakthrough in the never-ending pursuit of sharpness.

The D800E is too expensive for me, but

What The Duck



<http://www.whattheduck.net/>

and, for one of its models, considers it suitable for 'stalking on home ground or out in Africa'. There are pictures on the websites of rugged-looking men in hunting situations.

I think that most optical firms make telescopic sights, as well as binoculars and lenses. It seems unfair to castigate Nikon as the only manufacturer involved in this. But I can find no evidence that Canon or Olympus make sighting systems, so perhaps we should all switch to them.

John Strain, via email

I wonder if we could consider Nikon's manufacture of units for cell incubation observation, which help to grow new humans, as balancing its account. Samsung makes the K9 Thunder self-propelled howitzer, but that doesn't stop anyone supporting Chelsea FC or buying a Galaxy S4 – *Damien Demolder, Editor*

JUSTIFICATION

In the late 1980s I was working for a national company earning under £60 pounds a week after tax. This fact caused me some surprise when my colleague brought in his new fishing reel to show us, as many of us were keen social fishermen living within five miles of the beach. It was, I seem to remember, a Daiwa 7HT beach reel.

costing a penny short of £100. Bearing in mind that our weekly wage was only about half that, and that the top fishing beach reels at that point were the ABU multiplier range, which sold for around £75, I said to my colleague that he could buy an awful lot of fish for the £25 difference between the two reels. His reply: 'I have bought the reel for the pleasure of owning it and not for any extra fish it may help catch'

My colleague's justification for spending more on his gear was for the pleasure of owning the more expensive gear, and that thought has influenced a number of my purchasing decisions since. I know when possible I have had extra satisfaction from purchasing something that is of better quality than an item I know I could get by with. I will admit, though, that I am finding it difficult, or rather impossible, to justify buying a Nikon D800E when I have to get by with a Nikon D50.

Henry Gowland, via email

There is a little more than simply the pleasure of ownership between the D50 and the D800, but I know what you mean. When we are hobbyists there is often no justification other than pleasure. The D50 is a fine beast, all the same – *Damien Demolder, Editor*

LOCAL HISTORY

I have admired the work of James Ravilious (*Country life*, AP 11 May) for a few years now. I live near Doltou, so I am familiar with the landscapes and people he recorded with such skill and insight.

I am a member of a local history group in Langtree, near Torrington, and was involved in a project that fed into the archives of our group. Being a teacher, I had access to the village school and its inmates. We decided to give out to the children a disposable camera on which we encouraged them to record their village, their relations, their homes, houses, cars and anything else that they felt was important to record. This was a very successful project and the results formed the centrepiece of one of our exhibitions. Many of the pictures, while not of the quality of Mr Ravillious', did have a certain feel to them and were much admired by the visitors to the exhibition. The village WI carried out a similar project with similarly interesting results.

Our project took place about ten years ago and, at a recent gathering of group members, we decided that it was time to



Country life

James Ravillious wasn't famous in his lifetime, but he is now seen as an important photographer of rural England. **David Clark** talks to **Robin Ravillious** about her husband's work.

ALTHOUGH James Baldwin is now regarded as one of the leading writers of the 20th century, in 1957 he had little reason to believe that he would become famous. First placed at the pit in an ice-cream parlor that had lost for seven years, and the first on the line at London's Theatre 1000 as being overhyped. As well as a list of personal problems, he was trying to make sense of the world around him.

ALSO 30, an actor

BACKGROUND
James was born in 1919 in Harlem. His father and brother, David, were both involved in the Harlem Renaissance, a cultural movement that sought to celebrate African-American culture. James, a poet, writer, and playwright, was a member of the Harlem Renaissance and the first to make it into a career in 1942 and his mother and brother died years later. He was brought up in the age of the Harlem Renaissance, and after his mother's death, he was raised by his grandmother.

THE 100, an actor

Steve James:
Baseline (photo
by Brian Redmond)

[illegible]

Luckily, James began meeting some of his parents' friends who recognized his talent for drawing and suggested that he apply to an art school. He began studying at St Martin's School of Art in 1959, initially using a consulting pencil and compass, with his famous father. Afterwards he worked as an art teacher at Harmondsworth College, while trying to build a career as an artist.

The two best-known examples of self-portraits came in 1950, when he was an exhibition of Philip Carter-Brown's work at the Victoria & Albert Museum. The exhibitor acknowledged Adams' reply because he found his thought of photography as an art beside him, says Robert. He used to work in a bank, but he now worried that photography could be kept going if you had control of the light, form and composition. The exhibitor really expressed him and he felt, *OK, it's a damn good world.*

After some years of cancer, says the mother, the mother

repeat the exercise because time moves on and changes need recording. Perhaps we will give the job to a different section of the community this time – the farmers would be an interesting group to try.

We may not have the ability of James Ravilious, but it does not stop us trying to record the way of life in our own environments. In our village we have done this twice already and will almost certainly repeat the exercise to add to the story of our village contained in the village archives.

Andy Roe, via email

BACK CHAT

An encounter with an early '90s compact has AP reader Martin Johnson musing on the rapid changes in camera technology

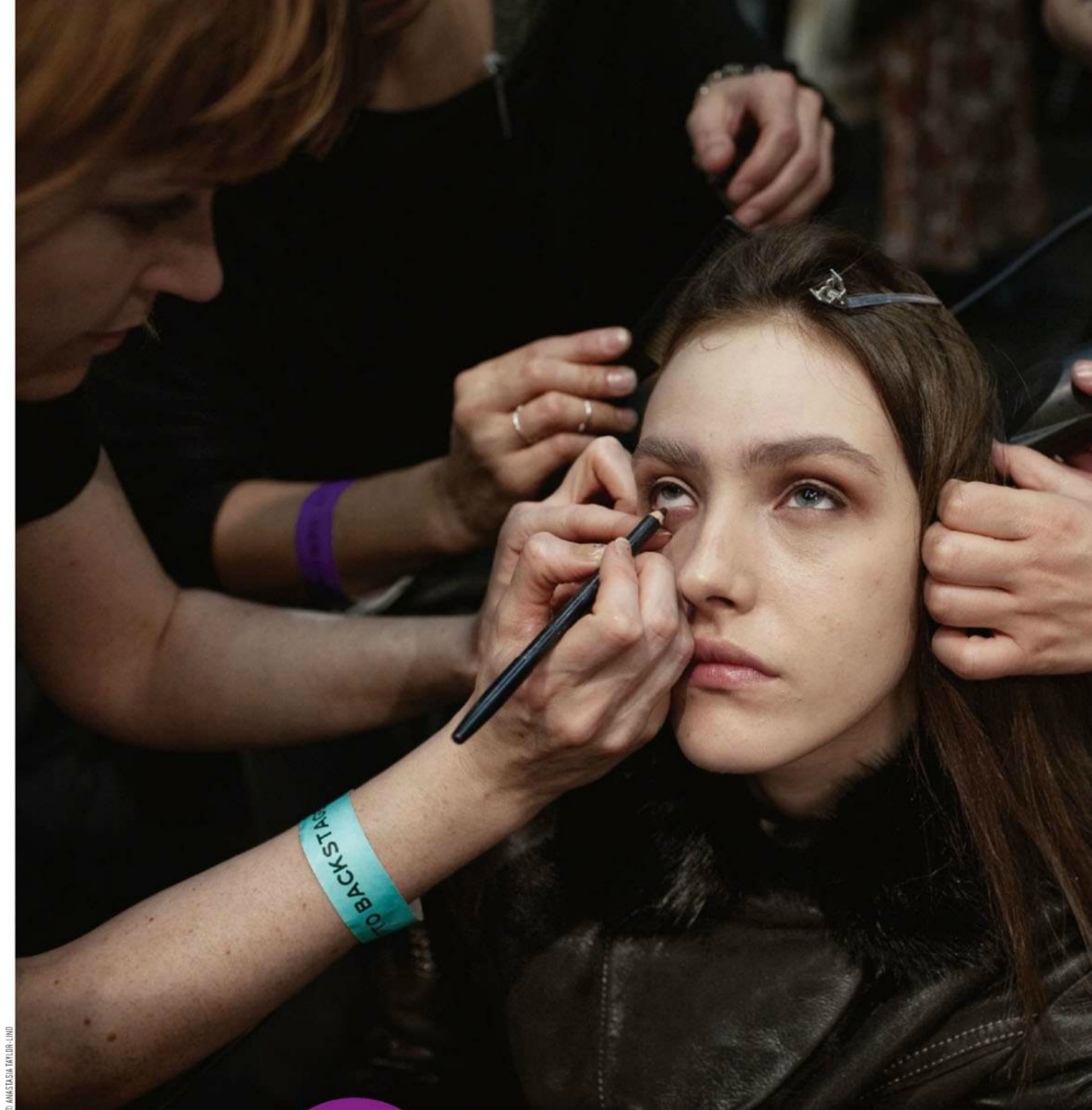
RECENTLY, the celebrated photographer Annie Leibovitz said that she believed the iPhone was the modern equivalent of the Box Brownie camera. There's no doubting that the iPhone – indeed any equivalent smartphone – is an incredible piece of technology, enabling us to take superb quality photographs, process them with downloadable apps, and share them in an instant. Yet to my mind it's the digital compact camera that is the 'Box Brownie' of our age.

During a recent clearout I came across a Nikon TWZoom85 compact from the early 1990s belonging to my wife. By the standards of today it could hardly be called 'compact' and it was certainly not pocket-sized. Back then, if we wanted something truly pocketable the only models available were the XA range from Olympus, Minox's GT range or, towards the end of the 1990s, the GR cameras from Ricoh. These were all excellent models capable of producing outstanding results but, with only fixed lenses, they were limited mainly to wideangle landscape or candid street photography.

Twenty years later and the changes in camera technology have been remarkable. Now, a digital compact camera can be little bigger than a cigarette packet, yet pack a punch that compacts of 20 years ago could only dream of. Something that slips comfortably into a jacket pocket can produce stunning panoramic landscapes at one end, through to almost super-telephoto shots of wildlife at the other. One only has to look at Panasonic's online gallery of images taken using its compacts to see what these little wonders are capable of.

What's more, on-board functions enable us to manipulate our images in ways that would not have been thought possible when my wife's old Nikon compact was around. More importantly, the quality of the resulting images – and the prints that can be made from them – are miles better than the cheaper 35mm compacts of old. My old Olympus XA produced incredible pictures – many of which were published – but equally, I recall the times I struggled to get sharp, or well-exposed images with cheaper, more basic 35mm compacts.

They say that the best camera is the one you have with you, and with the amazing capabilities of today's digital compacts, not to mention the fact that they truly are pocket-sized, that phrase is probably even more apt. With the recent appearance of 'smart-cameras', the digital compact has moved into another realm altogether, with a clever fusion of both smartphone and digital camera technology. There has never been a time when so much choice, technology and innovation has been available to us that can fit comfortably into a jacket pocket. Imaging technology is moving so rapidly one can only wonder at what the next year will bring.



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PHOTO INSIGHT

**BRINGING
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VII Agency photographer Anastasia Taylor-Lind takes a trip on the Trans-Siberian railway to meet the girls who are groomed to become tomorrow's most celebrated supermodels

THE IDEA for my series *Siberian Supermodels* had its genesis, as most photographic projects do, in one simple question: who are the most photographed women in the world? As my work largely focuses on women living and working within patriarchal societies, it was a question that I couldn't help but ask and feel compelled to explore. The first answer, and in many ways the most obvious, was models. These women (who are in reality often young girls) are on one hand instantly recognisable and occupy the covers of countless premier fashion publications and adorn the looming billboards that we see in every major city. But conversely these same women also find themselves stranded in an inescapable mode of anonymity. Even though we see them everywhere, we have no idea who these girls really are. They are utterly convincing actors.

The great thing about working in photography is that it cultivates the inquiring mind. If you have a question, you can grab your camera and find your answer. My question evolved and became 'Who are these girls?' The images that make up *Siberian Supermodels* are the answer.

The real quest began when a friend of mine contacted me to tell me that she had just watched a television interview with a famous model from Russia called Natalia Vodianova. In that interview Vodianova spoke of a mass migration of beautiful young Siberian women who travel to Novosibirsk, the capital of Siberia. It is their hope that they can then travel to Moscow and eventually find their fortune as an international model. Once I understood that, I knew where I had to be in order to understand the process of how supermodels from this region are born.



'The great thing about working in photography is that it cultivates the inquiring mind'

The audition process for these models is where hopes and dreams are either fulfilled or swiftly crushed. The castings take place in drab community halls or gyms and each girl carries a prison-style board with her vital statistics – name, age, weight, height, bust, waist and hip measurements. Each girl must fit the strict international measurement parameters. This is because when it comes to the models taking part in fast-paced international shows the clothes can all be made to one size and will therefore fit any model that comes through the door.

Each girl approaches the panel in turn where they must demonstrate their walk, talk and pose. It's all over in a matter of seconds and in just that short amount of time the judges will decide whether to change these girls' lives or send them back to the life they so desperately want to escape from. Those girls who are identified as having potential are then photographed and videoed and the files are then sent to model agencies all over the world.

The model that you see in the image is called Nastya Karzan and she is one of the real success stories to come out of Siberia, despite being just 18-years-old at the time of this shoot. She's travelled to New York, London, Paris and Milan and modelled in five Christian Dior shows.

The photograph was taken in London Fashion Week and it was there that I saw just how exhausting a model's life can be. The models are whisked in, have the clothes fitted, have their hair and make-up applied in lightning speed and then are pushed out onto the catwalk. Once their role in the show is complete they run onto the metro and dash to the next fashion show or audition. Here we see Nastya having her hair and make-up undone from the previous show and then reapplied for the show she is about to walk into. You can see how many people are working on her at one time. Unfortunately, that means that models can get hurt by being poked in the eye with eyeliner, or having their hair pulled. It's all part of the course, unfortunately.

The motivation of the girls I met and photographed was the same as any young girl. They want to travel the world, to have new experiences and to live life in an exciting and engaging way. They have the spirit of adventure burning inside them. Modelling is their ticket, much in the same way that photography offered me a way to live a life of high adventure. I suppose that's the reason the lives of these girls resonate with me. I understand that desire to escape and experience the world. **AP**

Anastasia Taylor-Lind was talking to Oliver Atwell



ANASTASIA TAYLOR-LIND

Anastasia Taylor-Lind is an English/Swedish documentary photographer who is a member of the VII Photo Agency. She is based in London and works for clients such as *GEO Germany*, *The Telegraph Magazine*, *the Observer Magazine*, *the Sunday Times Magazine*, *Marie Claire*, *ELLE France*, *Newsweek*, *Time* and the *New York Times*. Anastasia's work has been exhibited internationally and she has received a number of international photography awards. Anastasia has degrees from the University of Wales Newport and the London College of Communication.

The key to the project lay with one agency: Noah Models International. They are the link between the highly respected international agencies abroad and the agencies that are local to the Siberian region. I contacted Noah Models via email and explained exactly what I wanted to do with the project. To their credit they were more than accommodating.

With Noah Models on board I was able to make contact with many of the local model agencies in the Siberian region. I was also able to travel with Noah Models along the 9,259-km Trans-Siberian railways and witness the auditions they set up.

The reason we are seeing so many more models coming out of Siberia and central Asia is that these regions are essentially untapped markets. Model scouts are going further and further afield to find their girls. But more than that, many Siberian girls

have a very distinct look, and it's a look that is highly appealing to international agencies, particularly those found in Japan. These girls are born in the area where Europe and Asia meet, a region that housed many of the ethnic groups who were forced into exile under Josef Stalin's regime. Over the years these communities lived side-by-side and inevitably intermingled. The result is a generation of girls who have large almond-shaped eyes, elfin ears, beautiful copper-coloured hair and snow-white skin.

Russia is a society that has very strongly defined gender roles. The culture dictates that men must be chivalrous and masculine and the women must be entirely feminine. It's with that mindset that girls are expected to go through a rite of passage and attend agency-run modelling schools from the age of five and up. While there, they'll learn how to walk, pose, diet and apply make-up.

To see more of Anastasia's images visit www.anastasiataylorlind.com

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Perfect sequences

A self-confessed 'action-addict', professional photographer **Ray Demski** talks to **Debbi Allen** about how he creates his exciting sequence shots

WHEN you think about action photography, most people think about freezing movement to capture the essence of a sport in a single frame. But what about multiple exposures? Modern digital cameras make it easier than ever to shoot a sequence of photos at a blisteringly fast rate. And that's where Ray Demski and his

This volleyball sequence composites 11 frames of freeze-framed action into one amazing shot

stunning sequential photos come in.

Born in a small town in the mountains of western Canada, Demski spent much of his childhood sailing around the world. At the age of 15 he moved with his family onto a 45-foot sailboat to begin a seven-year voyage. It was during this time that Demski discovered his passion for photography. Forty countries, and

a lot of learning later, he started a new adventure – a journey into photography.

'My interest started with travel photography as we encountered new places and cultures during our amazing voyage,' Demski explains. 'My dad also worked as a photographer for some time and he helped me out with tips and encouragement during the early stages.'

A life-long athlete himself and as well as being somewhat of an action addict, Demski focuses on shooting action, adventure sports and outdoor photography these days.



SETTING UP A SEQUENCE

Having worked for big-name brands including BMW, Red Bull, Adidas, *National Geographic*, *Men's Health* and many more, Demski is the person to talk to when it comes to sequence photography.

His photographs are vividly coloured and the crisp nature of the athlete within each of the frames is exquisite. The nature of the sports means that he rarely gets a second chance to take his photos, so he has to get it right, on time, every time. We asked Demski how he goes about preparing for a shoot. 'It really depends on the shot, but for most sequences I need to know what I hope to capture. Imagine where the action will happen and frame accordingly. Usually I will pre-focus, set my camera to the highest frame rate and be ready for the action to start!'

This technique means that Demski's kit is a vital part of his workflow, as his camera needs to be



Demski's work with Red Bull includes shooting at the XFighter events, like this one in Madrid

By using a fish-eye lens, Demski has been able to isolate his subject from the opposition



Positioning yourself to make sure you can see the action the entire time is key

'A fast frame rate is essential, depending on the speed of the sport, upwards of five frames per second is a good starting point'

→ able to keep up with his vision. For this, Demski mainly relies on his workhorse, a Nikon D3, and the entire Nikon lens range to back it up! 'I shoot a variety of cameras depending on the project, from a Nikon D3X or D800 right up to the Phase One IQ180. But for the sequence images here I shot mostly on the Nikon D3 with the entire Nikon lens range. A fast frame rate is essential, depending on the speed of the sport, upwards of five frames per second is a good starting point.'

His current kit bag is a long way from where he began his photographic journey. Back then he carried a little film point and shoot: 'Then for many of the years sailing I had a small Sony video camera that could take stills. My first DSLR was a Nikon D70, which at the time was a huge step for me.'

A TRICKY BUSINESS

Even if your camera is able to shoot at 5 frames per second or faster, you still need more than just speed to be able to capture

images like Demski's. As a former athlete himself, Demski is able to understand the sports he shoots and know where the best position will be for himself and his camera to ensure he gets his shot. 'The hardest thing about achieving shots like this is capturing the action in the first place. Sometimes this can be access to a shooting position or picking the right framing without knowing 100% where the action will happen. It always helps to have good communication with the athlete and to know the sport,' he reveals.

Currently based in Munich, Germany, Demski edits his images in Photoshop once he is happy he has captured all the frames he needs, in order to create his fantastic composites. 'The images are shot with the camera in high-speed drive mode as normal single images. When I get back to the computer it's a matter of using Layers in Photoshop to blend the shots together to create the sequence.'



Another Red Bull commission, this time featuring 18 stills of the same subject at various intervals



BEHIND THE PICTURE

THIS particular photograph was taken on Gran Canaria in the Canary Islands. It was part of a commission for Red Bull shooting an athlete named Björn Dunkerbeck,' explains Demski.

'I was shooting from some rocks just jutting out into the sea, which was a great vantage point to the action. My camera was set to 1/1000sec and f/5, I was using a 200mm lens with no flash on my Nikon D200 and I had a white balance of around 5,600K for sunlight. I took around seven frames to capture this series composite.

'In post-production I simply composited the series together and then applied a little colour correction and sharpening.

I have a bit of an affinity for water sports like this, having spent a lot of time on a boat. I also used to windsurf and kitesurf, and although I've been mostly focused on mountain sports lately I would also like to get back to some water sports shoots.'

DO IT YOURSELF



So what if you want to follow in Demski's footsteps and start taking some amazing sequence shots of your own. The pro's first bit of advice is key: 'Do a lot of experimenting, really get to know your gear and just get out there and shoot!'

Understanding your chosen sport or subject will give you better vantage points when it comes to getting the shot, so spend some time watching the skateboarders or divers. Speak to them and see if the athletes themselves have any tips – do they count in seconds to the big move? If so, you know when it will strike!

'For many action sports sequences especially at events, I only get one chance,' says Demski. And this is key. You need to have your camera set up and be ready to go, the second the action starts. If not before.

So, once you've chosen your subject, a local skateboard park, for instance, set up your tripod. You can shoot this type of photography handheld, but the post processing will be easier using a support.

Once you have set up your tripod, set your camera to its fastest continuous mode. Even if you only have 2.5fps, you can still achieve this effect. In fact, the quicker the burst rate the more images you will need to process!

You want as much of the frame in focus as possible as the subject will move through it, so go for somewhere around f/11, which will still allow you a fast shutter too.

Start shooting as soon as the subject comes into the frame and don't stop until they leave it. Remember, you do not want to

Exercising his passion for watersports as well as for photography, this commission took Demski to Gran Canaria

pan with the subject, but you want to keep the camera as still as possible to get the best results.

You now have all the source photos you need to take the images into Photoshop and start layering them. Keep each frame on a separate layer, using the Eraser tool to reveal your subject onto the layer beneath. You can also use the new Merge features to combine your images automatically.

SUCCESSFUL SHOOTER

At the top of his game professionally, Demski shoots around the world on assignment for many prestigious clients. Simply type his name into Google and his image credits appear far and wide, especially when it comes to this type of photography.

But what makes Demski so successful? 'I love to get outside into nature, most of all I love going climbing,' he says of his passion for his work. 'I love outdoor sports, especially climbing, but in regards to sequence photography I've also had a lot of fun with cliff diving and volleyball.'

Currently trying his hand at moving images and experimenting with cinematography with his cameras, Demski says, 'I am constantly inspired by my peers, some of the advancement in outdoor photography in the last couple years is so exciting. But there is also nothing like sitting back and looking at some of the classic photographers and their work.' **AP**

To see more images from **Ray Demski**, visit his website at www.raydemski.com

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Cambridge	Campkins Camera Centre	01223 364223	Southampton	City Photographic	02380 632709	Morpeth	Stait Photography	01670 512877
Cambridge	Campkins Future Vision	01223 363336	Winchester	Winchester Photographic	01962 851294	Oxfordshire		
Carmarthenshire			Hertfordshire			Witney	T4 Cameras	01993 702687
Carmarthen	Carmarthen Cameras	01267 222300	Bishops Stortford	Photosound	01279 651434	Perth & Kinross		
Channel Islands			St Albans	Clarks Camera Centre	01727 852991	Perth	JRS Photo Hardware	01738 633500
St Helier	Fotosound	01534 759990	Stevenage	Digital Depot	01438 367619	Scottish Borders		
St Helier	Jersey Electricity	01534 505460	Watford	SRS Microsystems	01923 220558	Kelso	Hector Innes Photography	01573 224719
Cheshire			Kent			Shetland Islands		
Chester	Cameras Solutions	01244 403540	Beckenham	Chas Norman Cameras	020 8650 0050	Lerwick	Camera Centre	01595 694345
Macclesfield	Bob Rigby Photographic	01625 575591	Canterbury	Canterbury Camera Centre	01227 763905	Somerset		
Warrington	Wilkinson Cameras	01925 638290	Folkstone	Seymour Harrison	01303 253328	Wincanton	Camelot Photographic	01963 34424
Cornwall			Hythe	The Camera Shop Hythe	01303 226706	South Glamorgan		
Bodmin	Clemens Photography	01208 72850	Margate	Henrys	01843 221355	Cardiff	Camera Centre UK	02920 394182
Falmouth	Associated Photography	01326 319591	Sevenoaks	Pantiles Cameras	01732 742988	Cardiff	Cameraland	02920 383170
Helston	The Photo Shop	01326 311363	Tunbridge Wells	Adams Photographic	01892 518720	Staffordshire		
Helston	Premier Photographics	01326 572672	Tunbridge Wells	Pantiles Cameras	01892 527082	Burton Upon Trent	Chris Goodhead Photographic	01283 561 894
St Austell	Cornwall Cameras	01726 76909	Lancashire			Surrey		
St Ives	St Ives Camera Company	01736 795276	Blackburn	Wilkinson Cameras	01254 581272	Cobham	Cobham Cameras	01932 863743
Truro	Cornwall Cameras	01872 276819	Bolton	Mathers of Lancashire	01204 522186	Farnham	Farnham Photo-Video	01252 713116
Weybridge	The Photo Shop	01308 815304	Burnley	Wilkinson Cameras	01282 424524	Woking	Harpers Photographic	01483 756601
Cumbria			Lancaster	Wilkinson Cameras	01524 380510	Sussex		
Carlisle	Wilkinson Cameras	01228 538583	Preston	Wilkinson Cameras	01772 556250	Bognor	Sussex Camera Centre	01243 823456
Kendal	Wilkinson Cameras	01539 735055	Lincolnshire			Chichester	Sussex Camera Centre	01243 531536
Ulverston	Photo Express	01229 583050	Louth	Colorgrafix	01507 600 541	Lewes	H A Baker	01273 476479
Devon			Spalding	Welec	01775 724247	Tyne & Wear		
Barnstaple	J&A Cameras	01271 375037	London			Gosforth	D&P Photographic	0191 213 0060
Brixham	Mifsud Photographic	01803 883999	Tottenham Crt Rd	Spectrum TCR	020 7388 3535	Sunderland	Charles Eagles & Son	0191 567 9308
Exeter	Devon Camera Centre	01392 214199	Tottenham Crt Rd	ASK	020 7307 8321	West Glamorgan		
Kingsbridge	King Print	01548 856757	Tottenham Crt Rd	EFE UK	020 3538 1988	Swansea	Camera Centre Swansea	01792 476099
Okehampton	Okehampton Photo Centre	01837 54055	Tottenham Crt Rd	The Digital Centre	020 7323 5441	West Midlands		
Plymouth	Plymouth Photoshop	01752 346900	Tottenham Crt Rd	Sunrise Impex	020 7637 3727	Birmingham	Cotteridge Photo	0121 433 4881
Tavistock	Dartmoor Photographic	01822 615853	Tottenham Crt Rd	Itbex	020 7998 7578	Coventry	Beryl Houghton	02476 224639
Tiverton	Cameras Plus	01884 255228	Tottenham Crt Rd	Digital Technology	020 7486 2539	Sutton Colefield	Frosts	0121 323 2419
Totnes	Totnes Photographic	01803 866585	Baker Street	Chiswick Camera Centre	020 8995 9114	West Sussex		
Dorset			Chiswick	Photocraft	020 7435 9932	Burgess Hill	Park Cameras	01444 237070
Blandford	Wessex Photographic	01258 458811	Hampstead	CameraWorld	020 7636 5005	Chichester	Whitbys Photo-Video	01243 774646
Bournemouth	Castle Cameras	01202 526606	London	R G Lewis	020 7242 2916/8	West Yorkshire		
Bridport	Pinns Photographic	01308 422027	Teddington	Teddington	020 8977 1064	Bradford	Bradford Camera Exchange Co	01274 729144
Dorchester	Wessex Photographic	01305 257117	Merseyside			Brighouse	Lords Photodigital	01484 713869
Sturminster Newton	Wessex Photographic	01258 472317	Rock Ferry	Fairs Cameras	0151 645 5000	Keighley	Cavendish Cameras	01535 602933
Weymouth	Wessex Photographic	01305 782329	Southport	Wilkinson Cameras	01704 534534	Wiltshire		
Durham			Merthyr Tydfil			Salisbury	Castle Cameras	01722 339909
Durham	Charles Eagles & Son	0191 3830813	Merthyr Tydfil	Walters Photo Video	01685 723419	Swindon	Great Western Cameras	01793 614754
East Sussex			Middlesex			Swindon	T4 Cameras	01793 523332
Brighton	Clock Tower Cameras	01273 706010	Sunbury on Thames	MF Photographic	01932 782995	Trowbridge	Clives Creative Imaging	01225 753120
Hailsham	Camera Centre	01323 840559	Midlothian			Warminster	David Wiltshire Photography	01985 213376
Seaford	Buckland Photographic	01323 894643	Edinburgh	CameraBase	0131 452 9614	Yorkshire		
Seaford	Fotobox	01323 873737	Monmouthshire			Beverley	Beverley Camera Centre	01482 868243
Essex			Abergavenny	H Shackleton	01873 853026	York	York Camera Marts	01904 642491
Chelmsford	CameraWorld	01245 255510						
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APOY Amateur Photographer OF THE YEAR COMPETITION

The Animal Kingdom

We had some great entries for the third round of APOY 2013, as we reveal the top 30 photographs from our **Animal Kingdom** round

Bruce Jones, of Florida, USA is the winner of our Animal Kingdom round of APOY 2013. For his efforts Bruce will receive a Panasonic Lumix DMC-G5 plus a Lumix G Vario 100-300mm f/4-5.6 Mega OIS lens worth a total of £1,451.98. The GH3 is a compact system camera with a 16.05-million-pixel, four thirds, Live MOS sensor. It has a weather-resistant magnesium-alloy body, an extended sensitivity range of ISO 125-25,600 and a 1.744-million-dot EVF. The Lumix G Vario 100-300mm f/4-5.6 Mega OIS incorporates Panasonic's Mega OIS (Optical Image Stabilizer), which aids shooting in low-light conditions without a tripod by suppressing the blur caused by camera shake. Our second-placed entrant is **Asier Aristregui**, of Pamplona in Spain, who will receive a Panasonic Lumix DMC-FZ62 worth £373.99. This high-spec compact camera has a 14.1-million-pixel, high-sensitivity MOS sensor, 20x optical zoom Leica DC lens from 24mm ultra-wideangle (24-480mm in 35mm equivalent) and 50p full HD video recording. **Mikhail Kapychka**, of Belarus, finished third in the round and wins a Panasonic Lumix DMC-LZ20 worth £170.99. The LZ20 bridge camera features a powerful 25mm ultra-wideangle 21x optical zoom that covers a range of 25-525mm (35mm equivalent). The LZ20 features a 3in, 460,000-dot LCD plus iA (Intelligent Auto) mode for easy operation.

THE 2013 LEADER BOARD

The end of Round 3's judging sees some shifts in the leader board. Mikhail Kapychka has swept into the number 1 position with 84 points. Gary Burrows has moved up to position number 2 meaning that Adrian Sadlier has moved down to third place.

1	Mikhail Kapychka	84pts	6	Dan Deakin	67pts
2	Gary Burrows	82pts	7	Aaron Yeoman	67pts
3	Adrian Sadlier	80pts	7	Dusica Paripovic	66pts
4	Julian Fraser	74pts	9	Mark Whitmore	64pts
5	Andrew Faulk	70pts	10	Bec Wolf	62pts



Bruce Jones
 Florida **45pts**

Olympus E-600, 35mm f/3.5 macro, 1/20sec at f/5.6, ISO 400

◆ **'Wasps' Judges say** Faced with such a strong round it was difficult for the judges to pick an overall winner. However, Bruce Jones' image of wasps guarding their nest outside Bruce's home was a real standout. It's a genuinely great image.

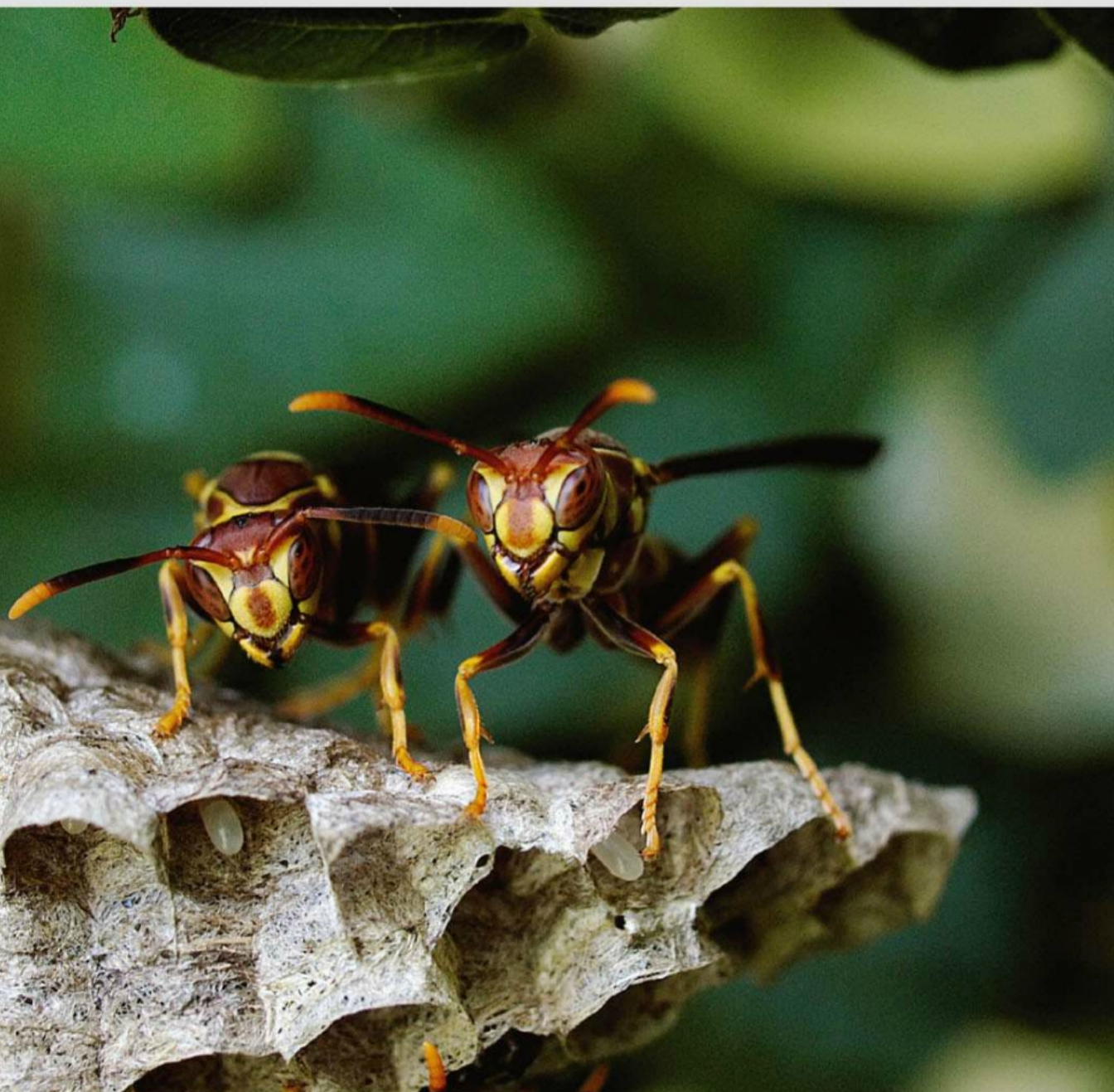


Asier Aristregui
 Spain **44pts**

Canon EOS 550D, 50mm, 1/250sec at f/1.8, ISO 100

◆ **'Stone's Throw' Judges say** Asier's lovely image really grabbed the judges' attention. The look of anticipation on the dog's face as she waits for her owner to throw a stone is captivating





Mikhail Kapychka Belarus 43pts

Nikon D60, 200mm, 1/125sec
at f/4, ISO 100

◆ 'Cat on a Balcony' Judges say This is a great shot from Mikhail. The cat peering round the balcony, watching the people go by on the street below is a playful element that really won the judges over. The use of space on the right really leads the eye



The UK's most prestigious competition for amateur photographers

- 4 Jacqui Jay Grafton** Nottinghamshire **42pts**
 Nikon D800, 300mm, 1/50sec at f/5.6, ISO 160
 'Reed Warbler in the Wind' **Judges say** This beautiful image benefits from vivid colours and a shallow depth of field
- 5 Philip Kirk** Nottinghamshire **41pts**
 Canon EOS 7D, 500mm, 1/1600sec at f/4, ISO 400
 'Kingfisher Confrontation' **Judges say** Philip's dramatic shot was taken after hours of waiting patiently at his local nature reserve
- 6 Dusica Paripovic** Bosnia and Herzegovina **40pts**
 Nikon D5000, Nikkor 18-55mm, 1/200sec at f/4.5, ISO 200
 'Motherhood' **Judges say** This shot features a mother in the background and her cub in the foreground
- 7 Frederic Vaeremans** Essex **39pts**
 Olympus OM-D E-M5, 9mm, 1/4000sec at f/8, ISO 200
 'Sea lion' **Judges say** Frederic's image was taken in the sea lion aquarium in Colchester Zoo. The silhouette is a very impressive feature
- 8 Bill McKenzie** Clackmannanshire **38pts**
 Canon EOS 5D Mark II, 70-200mm, 1/50sec at f/8, ISO 50
 'Who are you?' **Judges say** There's something comically eerie about this image of five sheep staring into the camera lens
- 9 Garry Burrows** North Yorkshire **37pts**
 Sony Alpha 390, 24-105mm, 1/80sec at f/8, ISO 100
 'In the Doghouse' **Judges say** This image is actually a composite of two shots: one of the dog and another of the broken window
- 10 Andrew Faulk** USA **36pts**
 Canon EOS 600D, 55mm, 1/100sec at f/5.6, ISO 800
 'Macaque' **Judges say** The portrait of a contemplative macaque was taken in Padangtegal, Indonesia, on the island of Bali
- 11 James Eldridge** Kent **35pts**
 Nikon D700, 90mm macro, 1/500sec at f/4.5, ISO 800
 'Spider' **Judges say** James' image of a spider is genuinely creepy. The light adds real atmosphere, particularly in the way it reveals the arachnid's translucent legs
- 12 Sean Slevin** Ireland **35pts**
 Canon EOS 5D Mark II, 100-400mm, 1/100sec at f/5.6, ISO 800
 'Black macaque huddle' **Judges say** Sean watched these macaque go about their day for a long while before they came together to shield themselves from the chilly air
- 13 Alex Harford** Staffordshire **34pts**
 Canon PowerShot G1 X, 1/320sec at f/5.6, ISO 100
 'Fox' **Judges say** Alex's image of a yawning fox was taken at the British Wildlife Centre in Surrey
- 14 Joe Higney** Glasgow **33pts**
 Nikon D300, 70-300mm, 1/160sec at f/16, ISO 200
 'Puffin' **Judges say** We see many images of puffins but this one from Joe Higney is notable for the perfect exposure and pose of the seabird
- 15 Barbara Gortat** Poland **32pts**
 Nikon D60, 28-105mm, 1/250sec at f/8, ISO 100
 'Walking the Line' **Judges say** This is a really fascinating image from Barbara. We often see close-up images of insects but here we have something very different
- 16 Andrew Mogford** West Yorkshire **31pts**
 Panasonic Lumix DMC-TZ3, 7.8mm, 1/400mm at f4.2, ISO 100
 'Three sheep' **Judges say** There are many elements that make this image a success: the positions of the sheep, the vapour trails, the telegraph poles and particularly the light and use of black & white





The UK's most prestigious competition for amateur photographers

17 David Gibbon Durham 31pts

Canon EOS 1DX, 100mm, 1/500sec at f/2.8, ISO 1250

'Thirsty Fox' **Judges say** David took this shot after spotting a thirsty fox at his local nature reserve. The reflection adds depth

17



18 Neil Davies Merseyside 30pts

Sony NEX-7, 50mm, 1/100sec at f/3.5, ISO 100

'Ladybird' **Judges say** Neil saw this scene of a ladybird crawling up the leaf of an oriental lily and couldn't help but photograph it

19 David Hall Essex 29pts

Olympus E-5, 300mm, 1/1000sec at f/4, ISO 400

'Feed Me!' **Judges say** Like Philip Kirks' image pages 28-29, this image benefits from a sense of action and drama

20 Adrian Maltby Cambridgeshire 28pts

Sony Alpha 550, 90mm macro and Teleplus 1.5 converter, 1/160sec and f/11, ISO 200

'Feeding Time' **Judges say** Adrian caught this image while experimenting with his camera flash and Teleplus 1.5x converter

21 Aaron Yeoman Hertfordshire 27pts

Sony A700, 17-50mm, 1/1250sec at f/6.3, ISO 200

'Hungry Horace' **Judges say** Aaron's image of a squawking herring gull in Whitby, North Yorkshire, is fantastic

22 Jarod Hargreaves London 27pts

Olympus Pen E-P3, 25mm, 1/50sec at f/1.4, ISO 1600

'Celebes' **Judges say** Jarod has captured a beautiful portrait of a Celebes crested macaque mother and child, taken at Chester Zoo

23 Inger-Lise Zamata Norway 27pts

Sony Alpha 55, 100mm, 1/250 sec at f/7.1, ISO 400

'Fun in the Sun' **Judges say** Inger-Lise must have had a keen eye to spot the amorous shenanigans of these two insects

24 David Meredith Leamington Spa 26pts

Sony Alpha 700, 18-200mm, 1/60sec at f/5.6, ISO 800

'Jellyfish' **Judges say** David's image is genuinely unusual. The background serves to emphasise the subject and reveal the shapes

25 Neil MacGregor Glasgow 25pts

Nikon D3S, 200-400mm, 1/4000 at f/4, ISO 1000

'Red Squirrel Leaping' **Judges say** Neil has waited for just the right moment to capture this red squirrel in mid-air

26 Nino Cannizzaro Italy 24pts

Canon EOS 7D, 24-70mm, 1/1600sec at f/2.8, ISO 400

'Spider' **Judges say** The effect in the background was created by the out-of-focus leaves. It's a winning element in a great image

27 Malcolm Watson Surrey 24pts

Nikon D90, 18-105mm, 1/160sec at f/5.6, ISO 200

'Bird in the Grass' **Judges say** The bird in the grass is almost camouflaged. The colours, rather than clashing, work well here

28 Stuart Meikle Tyne & Wear 23pts

Pentax K10D, 70mm, 1/180sec at f/3.5, ISO 800

'Behind bars' **Judges say** This image of a monkey waiting to be sold was taken at Sapa market in Vietnam.

29 Luis Portelles Canada 22pts

Sony Alpha 57, 160mm, 1/1600sec at f/5.6, ISO 1000

'Butterfly' **Judges say** This shot was taken at a green house where butterflies from different parts of the world fly free

30 George Griffin London 21pts

Panasonic Lumix FZ45, 1/320sec at f/5.6, ISO 80

'Heron' **Judges say** George's image shows a heron atop a birdhouse in St James' Park

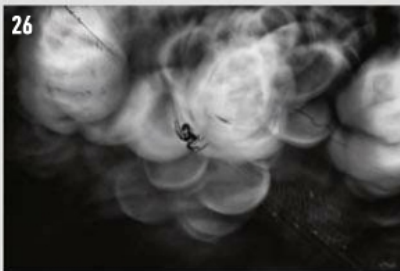
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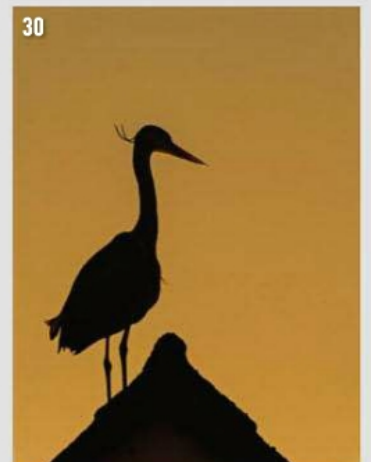


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The winning landscape

As Landscape Photographer of the Year turns seven, founder **Charlie Waite** reveals to **Jon Stapley** what makes a great landscape – and we catch up with previous winners

A CHANCE to see your work exhibited at the National Theatre. Inclusion in a prestigious book. A grand prize of £10,000. With all that up for grabs, it's easy to see why Take a View's Landscape Photographer of the Year competition, sponsored by National Rail, is preparing to screen the entries of

thousands of hopefuls for the seventh time.

Founder Charlie Waite has been at the heart of the competition since its debut in 2006. An avid landscape photographer of many years' experience, Waite says he never tires of watching the effect the winning images have on viewers.



'Your View'
Winner 2012
David Baker
'The New Forest'

THE 'YOUR View' category is the loosest in the competition – the website assures that 'pretty much anything goes, as long as it is in the UK and outdoors'. In 2012 David Baker won for a dawn image taken in the New Forest with a Canon EOS 5D Mark II. Baker also earned a Judge's Choice from AP editor Damien Demolder.

Baker says he especially loves how the dawn mist filters through the trees and softens the light in this image. 'It's like a giant softbox!' he says.

Visit David Baker's website at
www.milouvision.com

Landscape Photographer of the Year 2012 Simon Butterworth 'Condemned'

THIS image of a pre-war tenement block earned classical musician Simon Butterworth the title of Landscape Photographer of the Year 2012, as well as a grand prize of £10,000.

Butterworth took his image with a Canon EOS-1Ds Mark III and a 400mm lens, and he says

the long focal length was key to conveying the cramped nature of tenement life.

'I took some shots down at street level, but they looked very much like a traditional urban photograph,' he says. '[The 400mm lens] gave it exactly what I was looking for – lots of little windows crammed together.'

Butterworth has a few words of advice for AP readers considering entering the competition. 'I would say enter what you're interested in, rather than what you feel is going to win,' he says. 'I was really chuffed when this shot won, because I thought maybe it'll make people feel they can follow their noses a little bit.'

Visit Simon Butterworth's website at www.simonbutterworthphotography.com



© SIMON BUTTERWORTH



'You see all these people absolutely mesmerised,' he says.

'They stand in front of these images saying, "Gosh, it looks just like a painting!" or "Bloody hell, that's Sussex! I only live three miles from there, I've never seen it look like that!" I get an enormous amount of joy from it.'

BEGINNINGS AND DEVELOPMENT

A keen landscape photographer since the late 1970s, Waite says the idea for a way for landscape photographers to connect had long been nestling at the back of his brain.

'Photography draws you closer, it engages you more profoundly with the landscape,' he says. 'So I thought it would be nice if everybody who does landscape photography could have this kind of portal. I thought it would galvanise people.'

The idea didn't get into motion until 2006, when Waite was able to secure an exhibition at the National Theatre through then-manager and personal acquaintance John Langley. With the space booked before the first entries had even come in, pressure was on from the start for the competition to deliver.

'I think that the first one was a bit scary,' says Waite. 'And it's been quite a bumpy ride for all sorts of reasons, one of which is more recent [see *The 2012 Controversy* on page 36]. But overall it's given people a wonderful opportunity to celebrate the British landscape.'

'Classic View' Winner 2012 Simon Park 'The Wave'

SIMON PARK won in the 'Classic View' category, for which entrants must show the 'beauty and variety' of the UK landscape. Park says his dramatic image, taken with a Nikon D3 on the Isle of Man seafront, was down to preparation, patience and a little luck.

'It was one of those instances when you know something's going to happen,' he says. 'I happened to be lucky – or experienced – enough to have the camera framed right, with the settings correct. I had looked down momentarily when I heard this thunderclap sound. I tripped the shutter, and what I got was quite spectacular.'

Park's advice? Keep on shooting. 'If you get out there enough times, eventually you're going to get that special image,' he says.

Visit Simon Park's website at www.simonparkphotography.co.uk



This beautiful shot of a field of heather at dawn won photographer Graham McPherson a commendation in the Classic View category

© SIMON PARK



© SIMON PARK

‘The four categories – Classic View, Living the View, Your View and Urban View – are designed to be open to interpretation and creativity’

For Waite, the key aim of the competition was accessibility. ‘I didn’t want it to just be the province of semi-professionals, and it hasn’t been,’ he says. ‘It’s been something that the plumber, and the hotelier, and the motorbike courier and the taxicab driver has been able to engage in and come through on.’

As Waite points out, these are exactly the kind of photographers who may have a brilliant landscape tucked away somewhere that they simply haven’t had the nerve to show anyone.

‘One of the biggest problems is people make images and they sit on a hard drive. You meet people at the exhibition who say: “Do you know, I nearly didn’t enter! And now it’s up on the wall, and I’m in the book!” That remains the pleasure. It’s still there.’

The four core categories of the competition – Classic View, Living the View, Your View and Urban View – are designed to be open



THE 2012 CONTROVERSY



NOT ALL publicity is good publicity, and LPOTY hit the headlines in an unfortunate way last year when judges ruled that initial winner David Byrne had used too much manipulation on his entered image.

'I suppose the tragedy is that he was sort

of innocent,' Charlie Waite says. 'He was being creative, and I didn't want to penalise him for being creative, but the fellow didn't read the rules.'

Consequently, the judging process now has extra time allotted for deliberation before an

image reaches the final stages. Judges can also now request contestants' raw files if necessary.

'You can't be too prescriptive,' Waite says. 'But it's actually quite a difficult medium to lay down laws about. Restraint, integrity and modesty – I think that's the key.'

'It's important to remember that landscape photography is a broad church'

Young Landscape Photographer of the Year 2012 Stephen Colbrook 'Man in the Fog'

BUDDING photographers under 17 years of age can enter in the 'youth' section of LPOTY, and frequently produce images just as striking as those of their elders. So it is with Stephen Colbrook, whose haunting image of a lone figure in Oxford, taken with a Canon EOS 450D, saw him win the award in 2012.

'The main challenge involved balancing the exposure so the street lights were not too overblown,' Colbrook says.

Even though Colbrook has been taking landscapes for more than three years, he still describes his reaction to his victory as 'total shock': 'I really did not expect to win!'

Visit Stephen Colbrook's website at
www.scolbrookphotography.co.uk



to interpretation and creativity. However, Waite thinks what little guidance they provide is vital.

'I think one has to offer an opportunity for the individual photographer to find a home within the competition,' Waite says. 'It helps people to – excuse the pun – focus. If a photographer says, "I'm not good with big landscapes, I find them too overwhelming – I'm rather better in an urban setting" then he can enter that category. It's important to remember that landscape photography is a broad church.'

WORDS OF WISDOM

For AP readers thinking of taking their first plunge into LPOTY waters this year, Waite offers his take on what makes a great landscape photograph.

'I think it's evidence within the image of investment. If the viewer of an image can get 60 or 70% of the reward and the enrichment that the photographer got, then the photographer has achieved brilliantly in conveying his own response at that moment.'

Waite's main concern, however, is that a landscape photographer shows passion for their craft. 'Absolutely delve into, commit totally to, and love that image,' he says. 'Remember that it's powerful, and it isn't just a photograph. It's so much more.' **AP**

The closing date for entries is July 4 2013.
For details visit www.take-a-view.co.uk

Visit our website, but if you prefer to call in person - please call at our showroom dedicated to bags, tripods, accessories, clothing etc - open Mon-Sat 9am-5pm (Tue 9.30-5pm).

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494RC2 Ball Head SAVE £10 **£44.95**
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Che Guevara, 1963

by René Burri

René Burri's famous portrait captures a defiant Guevara in the aftermath of the Cuban Missile Crisis, writes **David Clark**

ON 31 DECEMBER 1962, the Swiss photojournalist René Burri was sitting down to a New Year's Eve dinner with his family when the phone rang. The caller was from the Magnum agency. Burri was told that he had to pack his bags immediately for an assignment in Cuba. Two days later he arrived in the capital, Havana.

Cuba had been a focus of world attention since the revolutionary communist Fidel Castro became the country's Prime Minister in 1959. He took control with popular support after ousting the American-backed military dictator Fulgencio Batista. The growing tension between Cuba and the USA intensified in October 1962 when Soviet nuclear-armed ballistic missile sites were placed on the island.

This 13-day stand-off, known as the Cuban Missile Crisis, brought the USA and the Soviet Union to the brink of nuclear war.

When Castro and his second-in-command, Ernesto 'Che' Guevara, were at the United Nations Headquarters in New York negotiating to end the crisis, *Look* magazine journalist Laura Bergquist requested an interview with Guevara. He

replied that if she could get permission from the CIA or the Pentagon, she could visit Cuba and see what the country had achieved since the revolution.

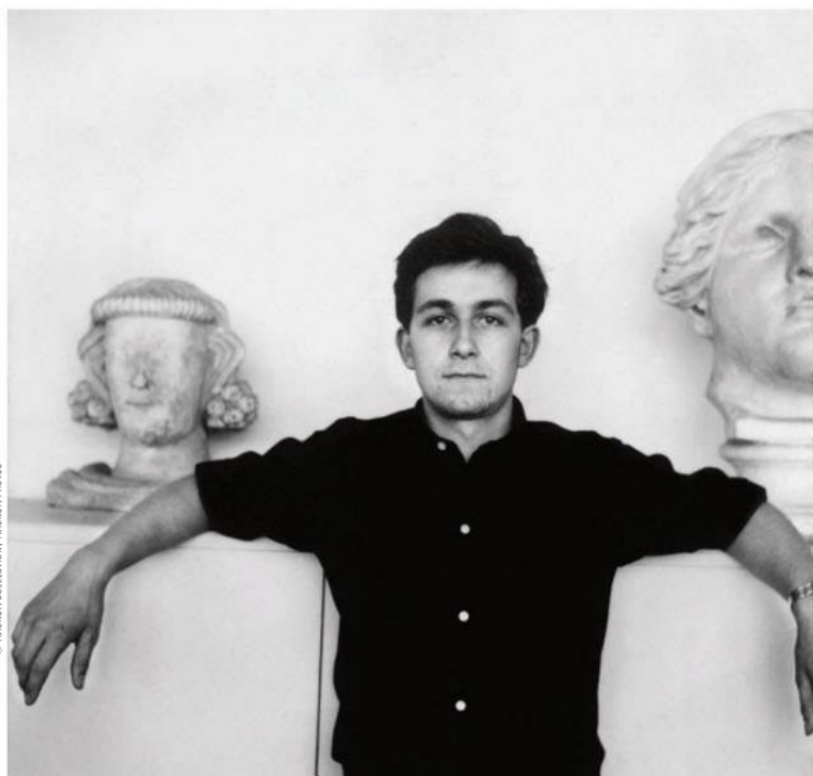
The *Look* article was to be an exclusive and detailed insight into the realities of the Cuban regime – the first of its kind since the Missile Crisis. Burri's role was to work alongside Bergquist, photographing major politicians and artists and documenting everyday life in the country.

Burri, then aged 29, was a talented and experienced photojournalist. Since becoming an associate member of Magnum in 1956, he had travelled widely, reporting from countries such as Germany, Egypt, Argentina and Brazil. His Swiss passport and the implied political neutrality of its holder made Burri the ideal choice for the Cuban assignment.

A week after Burri's arrival he was joined by Bergquist and they went to the Hotel Riviera in Havana, where Guevara had his office on the eighth floor. At 34, he was Castro's second-in-command, the Minister for Industry and the director of Cuba's national bank. He was an articulate



© RENÉ BURRI / MAGNUM PHOTOS



© MAGNUM COLLECTION / MAGNUM PHOTOS

Left: A young René Burri (date unknown)

and charismatic spokesman for the Cuban regime and a fierce critic of capitalism; many on the political left regarded him as an international figurehead for socialist ideals. Guevara greeted them in his military

Amateur Photographer's... **ICONS OF PHOTOGRAPHY**

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uniform. 'He was like a caged tiger in that office,' Burri recalled in an interview with AP in 2006. 'When we arrived, all the blinds were drawn and I said, "Che, can I open the blinds to let a little light in?" but he refused. I thought

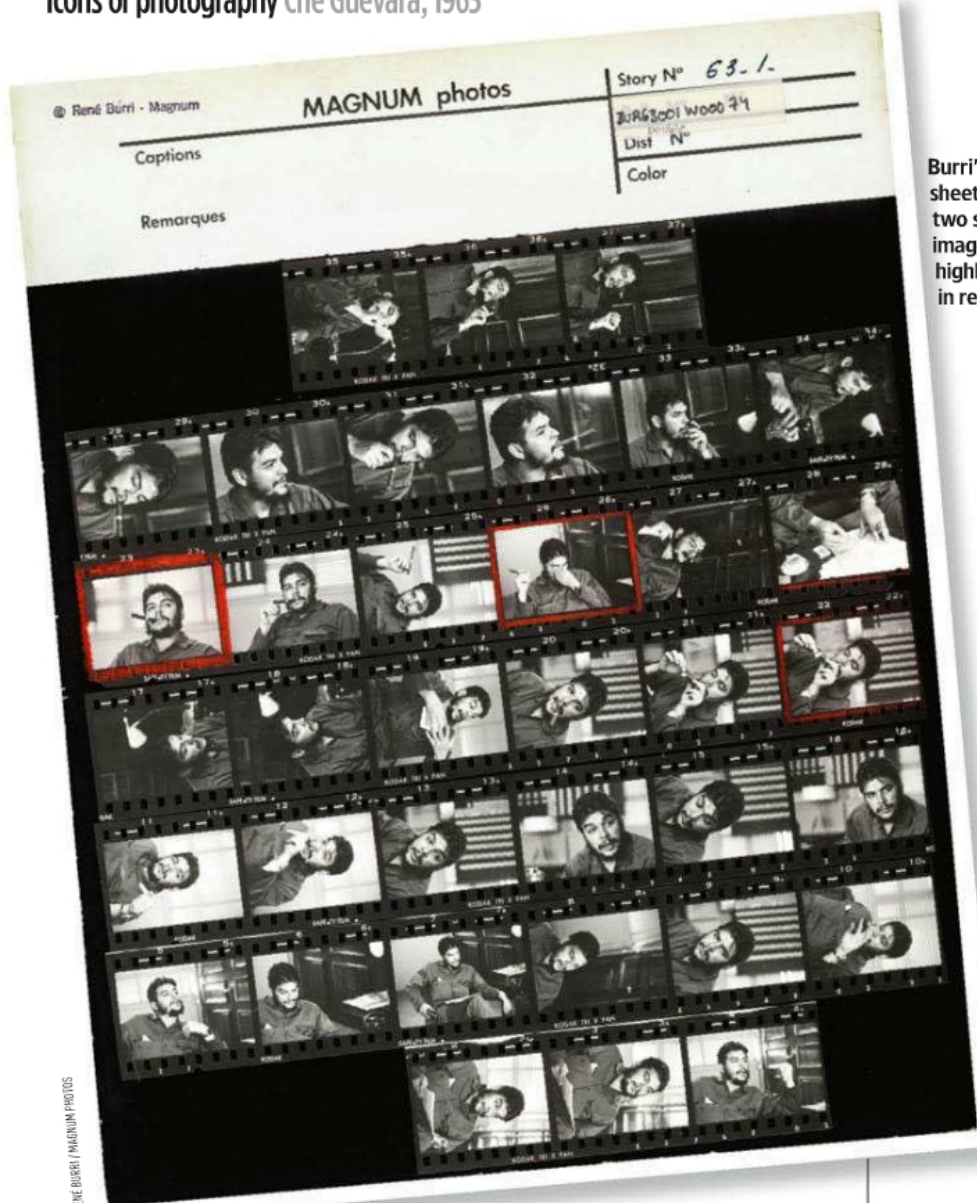
to myself, "Well, it's your face, not mine," and had to change my technique a bit.'

As the interview began, Burri started shooting pictures with his Leica. Soon Guevara and Bergquist were involved in a

**Ernesto 'Che'
Guevara, Cuba,
January 1963**

heated ideological argument. 'She had to take back a story for the Americans, who were still angry about the revolution, and he was trying to convince her that what happened had to happen,'





Burri's contact sheet shows two selected images highlighted in red

Events of 1963

March 22

The Beatles' first album, *Please Please Me*, is released. It doesn't reach No. 1 in the UK album chart until May, but afterwards remains there for 30 weeks

March 27

Dr Richard Beeching publishes his report on the future of British railways, calling for huge cuts in the British rail network

April 15

In the annual march against nuclear weapons from Aldermaston to London, 70,000 protestors arrive in London

June 11

President John F Kennedy delivers his historic Civil Rights Address, in which he promises a Civil Rights Bill for the United States

August 8

The 'Great Train Robbery' takes place in Buckinghamshire. More than £2,600,000 is stolen and most of it is never recovered

August 28

During the 'March on Washington for Jobs and Freedom', Martin Luther King, Jr delivers his famous 'I Have a Dream' speech to a crowd numbering over 250,000

October 19

Alec Douglas-Home takes over from Harold Macmillan as British Prime Minister, who resigned due to ill-health following the Profumo Scandal

November 22

Assassination of John F Kennedy in Dallas, Texas. Lyndon B Johnson is sworn in as the 36th US President

BOOKS AND WEBSITES

Books René Burri:

Photographs (2007), edited by Hans-Michael Koetzle and published by Phaidon, remains the best career retrospective currently available. A new book of Burri's colour work, *Impossible Reminiscences*, has recently been published.

Websites

More of Burri's Che Guevara photographs can be seen on the Magnum website, www.magnumphotos.com. There are interviews with Burri on www.phaidon.com and www.youtube.com.



Burri told *The Guardian* in 2010.

'For two and a half hours I could just dance around them with my camera. It was an incredible opportunity to shoot Che in all kinds of situations: smiling, furious, from the back, from the front. I used up eight rolls of film. He didn't look at me once, he was so engaged with trying to convince her with maps and graphs.'

Burri made the most of this unique opportunity and captured the most extensive and personal sequence of portraits of Guevara ever made. The frequently changing backgrounds show that Burri didn't shoot from one position for long. In many of the pictures Guevara is holding, lighting or smoking a Havana cigar, and one of those images has become the definitive picture from that session.

In the picture, Guevara seems to be listening to Bergquist's argument and he is looking at her with his head tilted slightly backwards and the cigar slightly upturned, from which a thin trail of smoke is emerging. At that moment, Burri was shooting with the closed blinds forming a simple and uncluttered background. Guevara looks confident, even imperious.

After the interview, Burri remained on Cuba exploring different aspects of national life, staying on the island for a total of 23

days. It wasn't until he returned to Magnum's New York office and reviewed his work on the contact sheets that he saw that one particular picture of Guevara stood out.

However, its significance wasn't immediately appreciated. When Bergquist's feature, titled *My 28 Days in Communist Cuba*, was published in the 9 April 1963 issue of *Look*, the Guevara portrait was not given great prominence among the 22 images used. It was cropped to a square shape and shown at less than a quarter-page in size.

The portrait, like Alberto Korda's famous 1960 image of Guevara, only achieved fame after his death; he was executed four years later while trying to foment revolution in Bolivia. Burri's image of Guevara appeared countless times on posters, magazine covers, postcards and various items of merchandise including T-shirts. Burri was philosophical about the endless appropriation of his photograph.

'I don't even dream of sending lawyers after them,' he told AP. 'Even I myself buy those T-shirts for my children when I'm in Havana, telling the shopkeepers lamely that it's my picture. After all, Che was both the most hated and the most revered rebel of the 20th century. He doesn't belong to me.' **AP**

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Ektar 100 120 (5pk)	£21.00
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AP32

SIX OF THE BEST

AP Testbench

Twice a month we test of six of the best **accessories** on the market. Here we take a look at studio flash kits

Entry-level flash kits

Callum McInerney-Riley tests budget studio kits for under £500, ideal for small spaces and home studios

Elinchrom D-Lite RX One Umbrella Kit

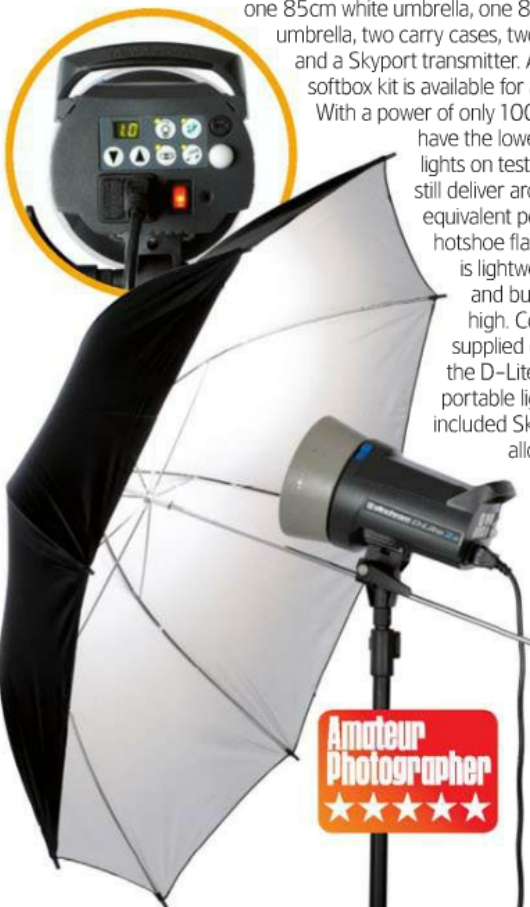
£375

www.elinchrom.com

The D-Lite RX One Kit is Elinchrom's entry-level studio set. It includes two Elinchrom D-Lite RX One Heads, two light stands, one 85cm white umbrella, one 85cm translucent umbrella, two carry cases, two 16cm reflectors and a Skyport transmitter. Alternatively, a softbox kit is available for around £425.

With a power of only 100W/s, the D-Lites have the lowest output of any lights on test, although they still deliver around twice the equivalent power of most hotshoe flashguns. The kit is lightweight, compact and build quality is high. Combined with the supplied carrying case, the D-Lites are the most portable lights in this test. The included Skyport transmitter allows wireless

flash triggering. Full lighting adjustment control from a PC, Mac, iPhone, iPad or iPod touch is possible with an additional Wi-Fi Module and app. The Wi-Fi Module costs £174.



Amateur Photographer ★★★★★



Lastolite Lumen 8 Kit

£475

www.lastolite.com

Better known for its reflectors, softboxes and backgrounds, Lastolite also offers an affordable high-powered studio set-up, the Lastolite Lumen8 F400 Kit. The set includes two 400w/s heads, two air-dampened stands, two 18.5cm reflectors, a carry case, two sync cables and two black/white PVC umbrellas with optional 60x60cm softbox. The umbrellas are of exceptional quality, small and specifically designed to bounce light backwards. The heads are identical in shape to the Bowens Gemini 200, though the Lumen 8 doesn't offer the same high build quality – when tightened the tilt adjustment handle tends to catch the bottom of the light. However, the Lastolite Lumen 8 does kick out an impressive 400w/s of power. There's also an optional wireless trigger for £44.99.

Amateur Photographer ★★★★★

Elemental Trinity Nano Triple 200 Kit

£449

www.studio-flash.com

The Trinity Nano Triple 200 Kit is an entry-level lighting kit and includes three Trinity Nano 200W/s heads, two Spill Kill reflectors, three sync cables, three air-dampened stands, one 40in black and silver reflective umbrella, along with a 40in white shoot-through umbrella. Its softbox measures 50 x 70cm, and there's one Reemix 1 transmitter and receiver, a carry case and a 80cm 5-in-1 reflector. With its three heads and huge number of included light modifiers, this kit enables maximum control over the lighting situation. Interestingly, the included Reemix receiver and transmitter is multifunctional and can be used in conjunction with hotshoe-mounted flashguns. A side pouch for power cables is a nice touch on the sturdy carrying case. This is the most comprehensive kit here.



Amateur Photographer ★★★★★

FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Panasonic Lumix DMC-GF6

The latest version of the company's entry-level CSC, with a 16-million-pixel sensor, tilt screen, Wi-Fi and extra controls.

AP 1 June

Canon EOS 6D Panasonic Lumix DMC-G6

This 16.05-million-pixel micro four thirds camera gets the AP test.

AP 15 June

Leica M

It costs more than £5,000 but is this 24-million-pixel digital rangefinder really worth its asking price?

AP 29 June

TESTBENCH: SIX OF THE BEST

We round up six of the best 9 and 10 stop ND filters for our two-page test.

AP 23 February

Interfit EX150 MKIII Twin Head Kit £279

www.interfitphotographic.com

The MKIII version of the Interfit EX150 head has better cooling than its predecessors. This is achieved by a newly designed outer casing, which is said to increase airflow over the capacitor inside the unit. Claimed improvements also include changes made to the electronics. The kit itself includes two 150w/s heads, two air-dampened stands, a 60cm x 60cm softbox, one translucent umbrella and an educational DVD. The EX150 MKIII sports Interfit's EX bayonet fitting, which is compatible with Elinchrom light modifying accessories. No carrying case or wireless trigger is included, but with a street price of £279 this kit is the cheapest here. The MKII version can be picked up for £250. Overall, the Interfit Kit is a fantastic studio solution for those on a tight budget.

Bowens Gemini 200/200 RX Kit £549 (Original version: £399)

www.bowensdirect.com/

Bowens' Gemini 200/200 heads have a proportionate modelling light, auto power dump and a stepless 5-stop power range. The 200/200 Kit costs £349 and includes two Gemini 200 heads, two light stands, two silver/white 92cm umbrellas, two 120° wideangle reflectors, a canvas carrying case and a sync lead. The 200/200RX kit is the same, but uses two 200RX heads and includes the excellent Pulsar wireless trigger system, though it is more expensive. The entire kit in the bag weighs around 14.5kg, which is very heavy.

The optional Bowens Travelpak battery costs £149.99 but makes the 200/200 great for location work. What the Gemini 200RX lacks in specification compared with some rivals it makes up for in build quality, finish and attention to detail.

Lencarta SmartFlash 600 Lighting Kit £489.99

www.lencarta.com

Lencarta offers a large range of studio kits to suit beginners, intermediates and professionals. Although the name might imply that the heads in this kit deliver 600w/s of power apiece, the Lencarta SmartFlash 600 Lighting Kit comprises three 200w/s lights, giving 600w/s of power in total. Also included are three air-dampened stands, two 60cm x 60cm Chiaro softboxes, a 100cm Pro White Reflective Umbrella, three sync leads and one standard reflector. No carry case or wireless trigger is included in the kit but Lencarta plans to offer optional extras to suit buyers' specific needs. Lencarta's own Wavesync Trigger, priced at £39.99, is a recommended buy. The head is simple and easy to use with a stepless dial to control power range and a well-placed handle to help manoeuvre the head.

	Elinchrom D-Lite RX One Umbrella Kit	Bowens Gemini 200/200 Kit	Interfit EX150 MKIII Twin Head Kit	Lastolite Lumen 8 Kit	Elemental Trinity Nano Triple 200 Kit	Lencarta SmartFlash 600 Lighting Kit
Number Of Heads	2	2	2	2	3	3
Energy (Ws/J)	100w	200w	150w	400w	200w	200w
Recycling Time	0.44-1.5 Seconds	0.7 seconds	1.5	0.4 - 1.6 sec	0.2-1	0.2 - 1
Flash Duration	Jan-00	1/1450	1/1200 approx	1/700 - 1/1700 sec	1/800s - 1/1200s	1/1800th second
Wireless Trigger	Yes	Yes	No	No	Yes	No
Colour Temperature	5500	5600 +/- 300k	5600 +/- 300k	5300 - 5600k	5600K +/-100	5200-5500K
Weight of head	0.9 kg	2.5kg	1.23kg	2.5kg		

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CANON EOS 100D

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Britain's most iconic portrait
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WIN

£1,900 WORTH OF KIT

AP0Y: The Animal Kingdom
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FUJI X100S

● 16MP X-Trans sensor ● 35mm f/2 lens ● Small body



ON TEST

PAGE 51

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www.amateurphotographer.co.uk



Canon EOS 100D

It may be the smallest and lightest DSLR currently in production, but does the **18-million-pixel** Canon EOS 100D have what it takes to meet the demands of the enthusiast photographer?

Richard Sibley
Technical editor



WITH increasing numbers of potential DSLR owners now opting for compact system cameras, many manufacturers are now rationalising their DSLR range rather than expanding it. With Canon's EOS M being one of the newest compact system cameras on the market, it is perhaps surprising that the company has now unveiled the EOS 100D, said to be the lightest DSLR available with an APS-C sensor. Surely this compact DSLR will cannibalise sales of the EOS M?

Having spent some time with the EOS 100D, things start to make sense. Photographers will often say they want the image quality and handling of a DSLR, but not the size and weight. At first glance, a CSC is the obvious answer, but the two types of camera are not quite the same beast. A CSC can handle very differently to a DSLR, while features like focusing can be slightly compromised.

With the EOS 100D, Canon has worked within the limitations of the EOS system to pack as much of the SLR mechanism – the mirror box, prism and shutter – into the smallest body it can, without compromising handling. The result is a DSLR that is arguably the smallest we have seen, with the possible exception of the Olympus E-420, which uses a smaller four thirds sensor. The

AT A GLANCE

- 18-million-pixel, APS-C-sized CMOS sensor
- Digic 5 processor
- ISO 100-6400 (expandable to ISO 25,600)
- 4fps shooting rate
- 3.2in, 1.04-million-dot touchscreen LCD
- Street price around £570 (body only)

EOS 100D is certainly an impressive feat of engineering, but to be a success it must be straightforward to use and have image quality to justify the price.

FEATURES

At the core of the EOS 100D is an 18-million-pixel, APS-C-size CMOS sensor. Canon has been using an 18-million-pixel CMOS sensor for a few years now, and this latest version features a hybrid phase-detection AF system built onto the sensor. We have already seen this used in the Canon EOS M compact system camera, and the EOS 650D and new EOS 700D DSLRs. The EOS 700D is really just a reprised version of the EOS 650D, with little in the way of new features. In fact, the EOS 100D and 700D are remarkably similar, both having the same resolution sensor, a 3in, 1.04-million-dot touch-sensitive LCD screen, and a maximum sensitivity of ISO 25,600. Both can also shoot video at a resolution of 1080p at 30fps.

As well as the obvious difference in size between the two cameras, there are a few other notable variations. Whereas the rear screen of the EOS 700D is articulated, the EOS 100D has a fixed monitor, which helps to reduce the size of the body. Meanwhile, the EOS 700D has a maximum shooting rate of 5fps

compared to the 4fps rate of the EOS 100D.

The differences between the two cameras become even more interesting when their respective prices are taken into account. The EOS 100D costs around £570 body only, while the EOS 700D is almost exactly the same price. Both sit above the EOS 1100D, which has only a 12.2-million-pixel sensor. The EOS 100D therefore occupies a strange space in the market. In many ways it is the equal of the EOS 700D, but is smaller and lighter – it almost offers photographers an ‘EOS 700D Lite’.

Personally, I feel that the EOS 100D stands alone in the Canon EOS line-up. Its size and weight make it unique and it can be viewed as an alternative to the EOS 700D or EOS M, rather than a model above or below. It also makes a great secondary camera for those with a full-frame EOS DSLR, such as an EOS 5D Mark II or III, or an EOS-1D X. Its design makes

it an ideal complementary camera to these larger models.

The EOS 100D's size also makes it less intimidating for entry-level users, and for those using a DSLR for the first time, there are modes designed to offer a helping hand. Built into the camera is a useful feature guide, which shows exactly what each different function of the camera does, and the effect that changing them has. The intelligent auto mode will automatically select the correct scene mode and change the exposure settings for the best result. Plus, there are more than ten scene modes available for manual selection, along with a range of creative filters, which include toy camera, grainy black & white, and miniature mode.

8/10

BUILD AND HANDLING

The EOS 100D consists of an aluminium alloy core, surrounded by a combination



This shot was taken inside an abandoned Douglas DC-3 plane. The scene was lit with three Canon Speedlites controlled by the ST-E2 wireless controller

of polycarbonate resin, carbon and glass fibre to add strength while keeping the body as light as possible. I was happy to have the camera slung over my shoulder all day, and at just 407g, including battery and card, the weight was hardly noticeable.

Despite the small size, I found that the EOS 100D handled well. As with compact system cameras, the buttons have all been strategically placed to maximise their number while ensuring ease of use.

Also, the handgrip has not been compromised, being almost as large as would be found on the other cameras in the EOS range. One really nice ergonomic feature is the way the top-plate is slightly larger on one side, where it meets the handgrip. This affords more space on the top right of the camera in which to position a couple of buttons, notably the ISO sensitivity control, right next to the shutter button. The grip also has a slight groove for the middle finger, which helps to provide additional purchase.

Changing settings is fairly straightforward, with the camera's quick menu providing access to those that are used the most. As the EOS 100D sports fewer buttons than would be found on a higher-level camera, I found myself using the quick menu to change the majority of settings, except for ISO and exposure compensation, both of which have dedicated buttons. In addition, there is a customisable function button, and with ergonomics clearly a high priority on this camera, it can be easily pressed by the thumb when shooting.

9/10

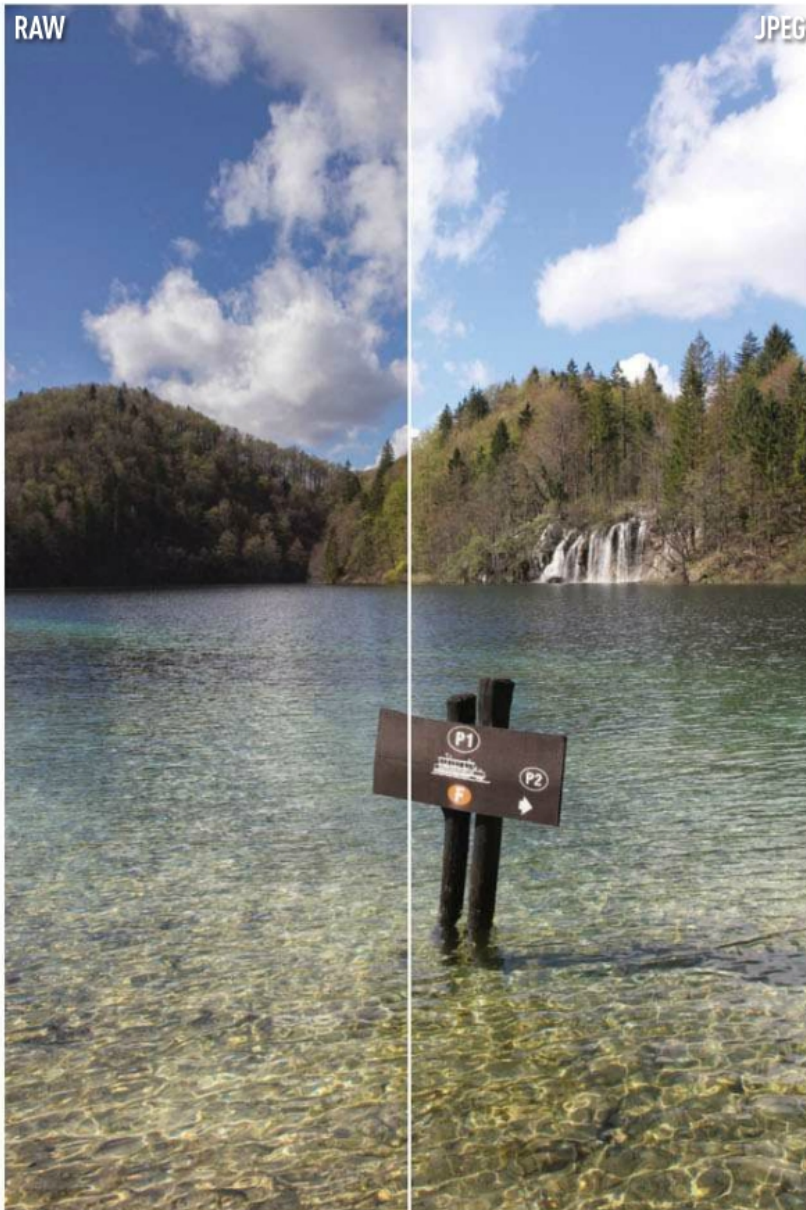


FEATURES IN USE COMPACT BODY

TO CREATE the smallest DSLR currently in production, Canon had to go back to the drawing board. Rather than use existing parts from other cameras in the EOS range, parts such as the shutter mechanism were completely re-engineered to make them smaller. To reduce the size of the main circuit board, the components that populate it are more densely packed than would be the case with a conventional DSLR. The secondary

mirror is also smaller, and even the sensor itself hasn't been overlooked, it being slightly slimmer than the previous generations of Canon's 18-million-pixel, APS-C-sized sensor.

The LP-E12 battery used in the EOS 100D is also smaller than in a typical DSLR, though it is still rated at between 350 and 380 shots. In practice, the number will be less than this due to images being checked on the rear screen once they have been captured.



METERING

Although the camera's 63-segment evaluative metering appears underwhelming compared to the 425-pixel RGB metering sensor of the Nikon D3200, it is in no way a compromise. Using the evaluative metering mode when shooting landscapes in bright sunlight, the EOS 100D produced nice bright images. True, some highlight detail was blown out in images of bright clouds saved as JPEG files, but all this lost detail could be recovered in raw images.

I rarely had to use the exposure compensation feature. When I did require an image to be a little brighter, I found that I could increase the evaluative metered exposure by 0.3EV and highlight detail in raw files still wasn't blown out.

Only when shooting in an underground bunker, lit only by torches, did I find that I needed to reduce the exposure compensation by 2EV to keep the scene dark. It is obviously the role of evaluative metering to make images look bright

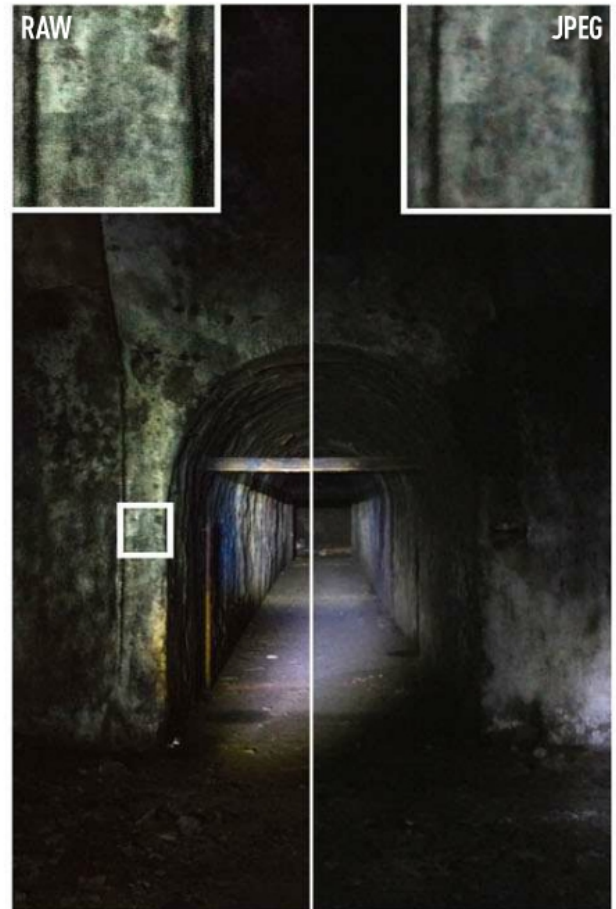
and visible, and in a situation like this the metering will try and brighten the scene. However, with the exposure compensation feature easily accessible on the rear of the body, and partial, spot and centreweighted metering also available, it is easy and quick to achieve the required exposure.



DYNAMIC RANGE

Typically, the dynamic range of Canon EOS DSLRs with APS-C-sized sensors measures lower than that of many counterparts. For example, the EOS 650D employs a variant of the 18-million-pixel sensor used in the EOS 100D and, according to the results at DxO Mark (www.dxomark.com), this has a dynamic range of just 10.62EV. While this figure seems many EV lower than some rivals, I found that in practice it made little difference to the majority of my images.

As discussed in *Metering*, there seems to be sufficient headroom in the highlight areas to overexpose slightly from the nominal



Left: The highlight details in the clouds look lost in the JPEG image, but are easily recovered from the raw file

Above: Heavy noise reduction is applied to JPEGs. The difference is clear in this ISO 6400 image, with heavy smudging, a lack of detail and coloured green and purple bruising still visible. None of which is evident in the raw image

meter reading and recover some highlight detail that otherwise appears blown out. It is in areas of shadow that there is less detail, with noise being introduced as these shadowy areas are lightened. For this reason it is best to produce images that are slightly lighter, thereby giving areas of shadow as much light as possible before darkening them when processing the raw file.



WHITE BALANCE AND COLOUR

In general, the camera's AWB setting worked well, though it produced rather a clinical neutral colour under tungsten light.

The usual array of Canon picture styles is available and it is possible to set three custom styles. I'm a big fan of the colour produced by Canon cameras and the EOS 100D doesn't disappoint. In particular, I found that blues skies looked nicely saturated and took on an almost polarised appearance. I don't know whether this has anything to do with the lens coatings, but I suspect that it is more than likely due to the way the sensor and processor adjust the contrast curve and blue colours in images, regardless of which picture style is selected. It is clear why EOS cameras are popular among landscape photographers, despite their slightly more restricted dynamic range compared to rival brands.



AUTOFOCUS While the EOS 100D may have only nine AF points, I didn't find it a hindrance. All nine points are placed around the centre of the frame, with the centre AF point being a more sensitive cross-type. I usually prefer to have a few more AF points to play with, but the furthest points on the EOS 100D are placed about as far from the centre of the frame as you would ever want your subject to be, and in either orientation there are AF points on the rule-of-thirds intersections.

In terms of speed, the EOS 100D proved very snappy and quiet. Even with the 18-55mm f/3.5-5.6 kit lens, focus was almost instant in good light. In dim light the performance of the centre AF didn't seem to drop and it was just as quick to find focus. However, the furthest AF points were slower and did hunt a little. Given that the light was very dim and AF assist was switched off, the drop in accuracy was forgivable, especially given the camera's price and target market.

When using the screen for live view, there is the standard option to magnify a portion of the image for precise manual focusing. The EOS 100D can also perform tracking AF and face detection when using live view.

The hybrid AF system is used in Live View mode, and is based on the same system found in the EOS M compact system camera and the EOS 650D. It uses a combination of contrast-detection AF and on-sensor phase detection. Although I didn't have an EOS M to test alongside the EOS 100D, from memory the EOS 100D did seem a little more responsive when focusing in live view compared to the compact system camera. Obviously, it wasn't as fast as when using the standard phase-detection mode through the viewfinder, and it did hunt a little. Nevertheless, for most situations in which photographers will want to use live view – for landscapes, still lifes and macro shots – it will be fast enough and I certainly wouldn't let it be a deal breaker when deciding whether to buy the camera.

8/10

NOISE, RESOLUTION AND SENSITIVITY

With a variation on the 18-million-pixel sensor that has been used in a number of Canon EOS cameras, there was nothing too surprising about the images produced by the EOS 100D.

Generally, the sensor captures a good amount of detail, though as we've noted numerous times with Canon cameras, there can be quite a big difference between the detail that can be resolved in raw files and that which is present in JPEGs produced in-camera. A slight tweak to the local contrast and sharpening settings really brings out the finer details in images, which can otherwise be lost in JPEGs.

At the lowest sensitivity settings, the EOS 100D is able to resolve up to around 28 on our chart. If you are shooting raw images there is a slight improvement, but it can't resolve

Facts & figures



Street price	Around £570 (body only)
Sensor	18-million-effective-pixel CMOS sensor
Output size	5184 x 3456 pixels
Focal length mag	1.6x
Lens mount	Canon EF-S (compatible with EF)
File format	Raw, JPEG, raw + JPEG simultaneously
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/4000sec in 1/3EV steps plus bulb
Max flash sync	1/200sec
ISO	ISO 100-6400, expandable to ISO 25,600
Exposure modes	Scene intelligent auto, creative auto, auto, program, aperture priority, shutter priority, manual, 10 scene modes
Metering system	63-zone evaluative metering (linked to all AF points), centreweighted, partial (9%) and spot (4%)
Exposure comp	±5EV in 1/3EV or 1/2EV steps
White balance	Auto, 6 presets, plus custom setting
White balance bracket	Yes, over 3 images
Drive mode	4fps for 28 large/fine JPEG files or 7 raw images
LCD	3.2in touchscreen LCD with 1.04 million dots
Viewfinder type	Pentamirror with 0.85x magnification
Field of view	Approx 95%
Dioptr adjustment	-3 to +1 dioptre, 19mm eye point
Focusing modes	Manual, single-shot AF, automatic AF, continuous AF
AF points	9 cross-type individually selectable points, auto or manual selection possible
DoF preview	Yes
Built-in flash	Yes – GN 9.4m @ ISO 100
Video	1920 x 1080 pixels (at 30fps, 25fps or 24fps), 1280 x 720 pixels (at 60fps or 50fps), 640 x 480 pixels (at 30fps or 25fps), MOV files with MPEG-4 AVC/H.264 compression
External mic	Yes
Memory card	SD, SDHC or SDXC (UHS-I)
Power	Rechargeable Li-Ion LP-E12 battery
Connectivity	USB 2.0 Hi-Speed
Weight	407g (including battery and card)
Dimensions	116.8 x 90.7 x 69.4mm

CANON UK, Woodhatch, Reigate, Surrey RH2 8BF.
Tel: 01737 220 000. www.canon.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sigma 105mm f/2.8 Macro lens lens set to f/8. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Although the Canon EOS 100D resolves a fair amount of detail, raw images must be captured to really get the most from the camera



FOCAL POINTS

Flash

The EOS 100D's hotshoe is compatible with all current Canon Speedlite flashguns. The built-in pop-up flash has a guide number of 9.4m @ ISO 100 and it is capable of controlling compatible flashguns wirelessly.

ISO button

This is located on the top of the camera next to the shutter button and control dial, and is easy to press with the forefinger without taking your eye away from the camera.



Camera shown actual size

Connections

Tucked behind a rubber cover are the connections for an external microphone, USB cable, remote release and HDMI cable

Touchscreen

I rarely used the EOS 100D's touchscreen, but found it to be responsive. It will appeal to those more used to using touchscreen devices, but enthusiast photographers will be pleased to hear that the camera isn't reliant on the touchscreen and all settings can be changed normally using the buttons and menu.

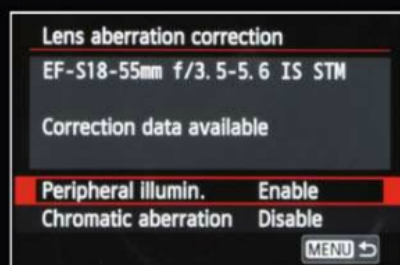
Delete button

Another simple piece of ergonomics, the Delete button is concave, so it is less likely to be accidentally pressed. Having said that, I can't recall ever accidentally pressing a delete button when getting a camera out of my bag.

Quick menu



Auto lens correction



Intelligent auto mode



Colours produced by the EOS 100D are excellent, and I particularly enjoyed using the monochrome setting with the red filter effect



'The EOS 100D is a great little DSLR. Those who are considering a SLR-style compact system camera may have to have a rethink'

much higher. However, the lines are more defined, especially after a slight sharpening.

A hint of colour noise can be observed in the shadow areas in JPEG images taken at ISO 800, though this doesn't really become a concern until about ISO 3200. I have said it before, but I find it odd that camera manufacturers don't do more to remove colour noise altogether from in-camera JPEG images, given how easy it is to reduce it in raw files using post-processing software.

It is also at ISO 3200 that luminance noise starts to become noticeable, and it appears that luminance noise reduction also becomes stronger here, as there is a drop in detail resolution. I'd suggest that ISO 3200 is about as high as anyone would really want to shoot. I took some shots in very low light at ISO 6400 and ISO 12,800 and there is a lot of luminance noise reduction applied to JPEG files. Colour noise is also visible in some areas in the form of slightly purple and green-looking blotches.

Overall, image quality is perfect for the fair-weather photographer. For those that like to shoot in low light, the EOS 100D does seem to struggle at higher sensitivities, and time will have to be spent editing the raw files to get the best from the camera.

LCD, VIEWFINDER, LIVE VIEW AND VIDEO

For a DSLR that is so small, the optical viewfinder seems surprisingly large. As we would expect for a camera at this level, it doesn't offer 100% field of view, but the 95% coverage is reasonable, as is the 0.87x magnification. The viewfinder is also bright and clear.

The rear touchscreen matches the quality of the viewfinder. It measures 3in and is made up of 1.04 million dots. In all but the brightest light it is possible to see the images on the rear screen, and I had no problem adjusting settings via the menu. When the light is too bright and reflections are an issue, the optical viewfinder is the first port of call.

Although the screen isn't articulated, it does have a very wide angle of view. The on-screen image is still visible at an angle of around 160°, though doing so makes precise composition a little tricky.

Despite its size and target market, the EOS 100D doesn't scrimp on video quality, the tiny camera being able to capture full HD (1080p) at 30fps. Sound is mono only, though anyone serious about video can use the camera's external mic socket on the side of the body to attach a higher-quality microphone. **AP**

26/30

8/10

Competition



Canon EOS 700D

NOT YET TESTED



Canon EOS M

TESTED AP 5 JANUARY 2013

I MIGHT seem odd to pick two Canon cameras as key competitors, but the EOS 100D sits in a slightly odd place in the EOS range. Canon users looking for a smaller, lighter alternative may be tempted by the EOS M, but the size and weight of the EOS 100D is going to appeal too, especially as it is compatible with existing lenses.

Sitting above the EOS 100D is the EOS 700D, which has a very similar specification, but a larger body, which may also suit some photographers.

Aside from Canon, Panasonic's new Lumix DMC-G6, which is a DSLR-style CSC, is around the same price as the EOS 100D and also has a good specification. We'll be testing the G6 in the next few weeks.

Verdict

I REALLY enjoyed using the Canon EOS 100D. In terms of size, it certainly doesn't feel like the body is much of a compromise and it packs in all the features that would be expected from a mid-range enthusiast DSLR. Even used with slightly larger lenses, it is still comfortable to hold. Indeed, I even tried it with a large telephoto lens attached, and was actually glad that some of the extra weight that would have been added by a camera like the EOS 7D had been reduced by the use of the EOS 100D.

The image quality provided by the 18-million-pixel sensor is good, without being exceptional. Colours are excellent, and in good light at low sensitivities the camera performs well, though it suffers a little more than I would have hoped at higher ISO settings.

Overall, the EOS 100D is a great little DSLR. Those who are considering a SLR-style compact system camera may have to have a rethink.

Amateur Photographer
Tested as
Entry-level DSLR
Rated Very good
84%

	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	26/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	9/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

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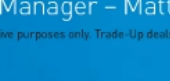
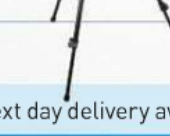
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AskAP

Let the AP team answer your photographic queries



RAW UPDATE

Q I have a query about Lightroom 4 and raw files from the Fujifilm X-Pro1. I am finding that the files, when viewed in Lightroom 4, are soft, and small details have a 'watercolour' look about them. I have checked a few forums on the internet and also Adobe's website, but cannot find any information as to whether this problem has been fixed. Do you have any more information on this, as I am currently having to convert my files to DNG using Lightroom 3 (without any problems)? **Laurie Thurlow**

A Towards the end of February, Adobe released updates for Camera Raw (7.4) and Lightroom (4.4), which is the answer you're looking for. AP's Richard Sibley performed a quick comparison between the latest updates and the previous versions, using the same raw file from an X-Pro1. He found that

images converted using the updated version contained more detail (without the 'watercolour' effect), although they did require a slightly higher level of sharpening. Full details can be found at www.amateurphotographer.co.uk/photo-news/539523/adobe-camera-raw-and-lightroom-updates-ap-comment. **Chris Gatcum**

HELP WITH COMPUTERS

Q I am 80 this year and have 'been digital' now for three years. I now have a laptop, but no clue how to transfer images from my SD card or how to use folders and so on. I keep looking for some advice in AP, but so far no luck. Can I please have some help with this?

Cyril Bush

A New technology inevitably demands that new skills be learned, and with digital imaging

this not only means that photographers need to get to grips with increasingly sophisticated cameras, but also with computers and everything associated with them. Unfortunately, there's just not the space in AP to start looking at general computing, but there are countless books available on the subject, including an increasing number of titles aimed specifically at more senior computer users, or 'silver surfers' as they are often known.

Among these are general titles such as *Windows 8 for Seniors*, *Windows 8 for*

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @apanswers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

Seniors for Dummies, *Windows 8 for Seniors in Easy Steps* and *Basic Computing for the Older Generation*, which should all help you find your way around the Windows operating system (the first three books are also available for Windows 7). You may also find *Computing and Digital Photography for the Older Generation* useful for specific photography related tasks.

The ISBN numbers for these books are as follows, and most good bookshops and libraries should be able to get them for you:

1. *Windows 8 for Seniors*
ISBN: 978-9-05905-118-8
 2. *Windows 8 for Seniors for Dummies*
ISBN: 978-1-11812-028-6
 3. *Windows 8 for Seniors In Easy Steps*
ISBN: 978-1-84078-539-5
 4. *Basic Computing for the Older Generation*
ISBN: 978-0-85934-731-0
 5. *Computing and Digital Photography for the Older Generation*
ISBN: 978-0-85934-729-7
- Chris Gatcum**

COPYING 70MM FILM

Q When my father died last year, I found among his things some 70mm slides, with many family shots from the 1960s. I have been unable to purchase a slide scanner that takes this size of slide from high-street stores, so do you know of anywhere that can provide a service to transfer these slides onto disc or SD card?

Anthony Toombs

A Are you certain these are 70mm slides? I just want to double check, because 6x6cm is a far more common format, but it was often mounted in a 70x70mm mount. If that's the case, then any scanner that will scan medium-format (120) film would be capable of scanning your father's slides, although you would have to remove the film from the mount first.

That said, 70mm is not an entirely

FROM THE AP FORUM

Help with movie

MicKarchie asks A couple of years ago I was visiting Ypres and took a movie on my camera of the daily last post ceremony at the Menin Gate. Unfortunately, I took it in portrait mode rather than landscape, which means I can only watch it by turning my computer on its side. Is there a program that I can use to turn it the right way?

AP GLOSSARY

70MM FILM

This film is most closely associated with motion pictures, where it's been used since the start of the 20th century. However, the '70mm' film used in a camera is actually only 65mm wide – the name came about because the camera footage (in motion-picture making) would be transferred to 70mm-wide film for distribution; the additional 5mm was used for the sound channels. As a result, '70mm' became the catch-all term used to describe both the capture and presentation stages.

The 70mm format is obviously not the only one to migrate from moving to still images, but unlike 35mm, 70mm was most often seen as an additional option, rather than the sole format used by a camera (the exception being the Combat Graphlex, a 70mm-format rangefinder camera used by the US military, most notably during the Korean and Vietnam wars). The reason for this was largely because 120 rollfilm had become the

established medium-format film, so replacing it with a film of very similar (albeit not quite identical) dimensions offered little advantage to anyone.

Instead, medium-format camera manufacturers such as Bronica, Hasselblad, Mamiya, Pentax and Rollei produced camera backs that allowed 70mm film to be used with existing medium-format camera models – on a V-System Hasselblad, for example, or a Bronica ETR. This meant that longer rolls of film could be used, allowing a much greater number of shots to be taken before reloading. As a result, a Hasselblad a70 back would allow you to shoot 70 6x6cm shots, while the Bronica Film Back E delivered 90 6x4.5cm images from a 15ft cassette of film. For wedding photographers this meant backs needed changing far less often, so shots weren't missed – just one potential area where the longer length offered by 70mm film was beneficial.

unknown format, as outlined in this week's *Glossary*. So, assuming you do indeed have 70mm slides, then perhaps the first thing to do is an internet search for 'scanning 70mm slides'. You will come across a number of scanning services that claim to be able to do this for you, although I'm not able to recommend any one in particular, as I've never had a reason to use them – the last thing I want to do is suggest a company that turns out to do a poor job and costs you money. I'm sorry, but you'd have to pick one for yourself.

An alternative option would be to

photograph the slides. It wouldn't be too difficult to make a 'holder' for the film, which you could then photograph backlit by a window. Given the large film format, you should be able to at least get close to filling the frame with the slide. Obviously, it's up to you how you do it, but I'd probably cut an appropriately sized window in two pieces of A4 black mountboard, and then use tape to create a 'hinge' along one long edge to make a more-than-adequate film holder for your 70mm slides.

Chris Gatum

LargeFormat replies Adobe Premier Elements allows you to rotate a clip:

1. Select the clip in the Quick view timeline or the Expert view timeline.
 2. Click the Applied Effects button.
 3. Expand the Motion effect in the Applied Effects panel, and do one of the following:
 - Drag the underlined value to the right of Rotation.
 - Click Rotate Left or Rotate Right to rotate the clip 90° in either direction.
- Just tried it and no problems.

MickKarchie replies Sorry, don't have Premier Elements

NosamLuap replies If you only want suggestions for programs you have, perhaps

tell us what you have and what operating system you use. I can do it using the free Openshot program (www.openshotvideo.com) – I'm sure similar stuff is available for Windows/Mac if you don't want to buy Premier Elements.

Roy5051 replies Picasa allows you to flip it (FREE from Google.)

MickKarchie replies I have at last rotated my movie! I found instructions for Windows Live Movie Maker, which is on my computer and took a couple of minutes to perform the miracle. Oh joy! Lesson learned: when you have a program on your computer, play with it and find out what it does! Saves hours of stress! Thanks to all who gave advice.

In next week's AP

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CANON CANOSCAN 9000F MARK II

We rate a **flatbed scanner** promising fast and easy scanning of 35mm and medium-format film



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MDUH

Ilford Galerie Prestige Gold Mono Silk

Ilford's new Galerie Prestige Gold Mono Silk is designed specifically for creating black & white inkjet prints. **Vincent Oliver** tries out this specialist paper



Harbour scene printed on Ilford Galerie Prestige Gold Mono Silk

THE BLACK & white print is often regarded by 'artistic' photographers as the ultimate in creative expression. A black & white photograph presents the viewer with pure image tonality, line, form, shape and texture totally free from colour distraction and influence. With a high-quality photo inkjet printer you can produce prints that will rival anything created with traditional wet chemistry.

Ilford has been producing black & white film and papers for over 130 years. Now, with the focus on digital photography in mind, Ilford has introduced a new product: Galerie Prestige Gold Mono Silk. A paper made specifically for inkjet printers, it is said to allow photographers specialising in black & white photography to achieve stunning images reminiscent of prints made in the darkroom.

FEATURES

Gold Mono Silk media is a fibre-based 270gsm paper with a semi-matte finish similar to glossy, unglazed bromide paper. In this review we are using the Epson Stylus Pro 3800 printer, which uses the UltraChrome K3 pigment inks. The K3 ink set has three black inks – Photo Black, Light Black, and Light Light Black – an ideal combination for b&w printing to ensure neutral cast-free prints.

PRINT TEST

We tested the media using a variety of photographs to see how well the Gold Mono Silk coped with both highlight and shadow detail. The snow scene print displays excellent detail throughout, even in the bright sunlit areas. Image detail is maintained in even the darkest areas while a deep rich black is also retained in the trees. The midtone grey is totally free from



any cast, which can be put down to a good profile and the UltraChrome K3 inks.

The harbour scene shot in bright sunlight shows how well the media copes with a variety of tones. Again the shadow areas display deep solid blacks without image detail being sacrificed while highlights and other bright areas have retained all the subtle tones. This media has a good transition of contrast between shadow and highlight areas, due to the nanoporous coating layer technology used coupled with excellent Dmax and Dmin values.

We printed the same test photographs using another favourite Ilford paper – the 310gsm Galerie Gold Fibre Silk. The Gold Fibre Silk has a slightly warmer paper base, whereas Gold Mono Silk has a pure white paper base, which gives prints extra dynamic punch. Both media types produce grey tones free from any colour cast. As an experiment we also tried printing a colour image using the media. The colours were disappointing. This paper is clearly designed for monochrome (b&w) printing. **AP**

Verdict

WITH so many papers available we are spoilt for choice.



However, it is refreshing to see that Ilford has introduced a media dedicated to b&w printing. If most of your printing is monochrome you want clean whites, rich blacks and prints that stand out, so Ilford's Gold Mono Silk media is well worth trying.

Printer profiles for the Gold Mono Silk and other media can be downloaded from the www.ilford.com website, together with full instructions for installation and the correct settings to use for your printer model.

Highly recommended.

GOLD MONO SILK MEDIA FEATURES

- A dedicated media for black & white printing
- Acid-free and lignin-free fibre base paper
- 270gsm paper weight for a true photo feel
- Silk surface with a 42% gloss finish
- Excellent transition between shadows and highlights
- Available in sheets and rolls
- Compatible with both pigment- and dye-based printers

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David Barrett

Enrolled on Diploma in Digital Photography
Age 26

Occupation Student nurse at the University of Cumbria in Lancaster

Equipment Nikon D5100 with Nikon 18-70mm f/3.5-4.5, Nikon 50mm f/1.8G and Sigma 120-400mm f/4.5-5.6 lenses

Q When did you become interested in photography?

A I've always enjoyed taking pictures, but this had only really consisted of holiday snaps or pictures of university nights out and nothing more serious. I got my first taste for photography while in Thailand in 2007, when I took some sunset pictures on a beach and I am still really proud of them – so much so, that my wife had one enlarged and put on a canvas that has pride of place in our living room! Until 2010 I had only used point-and-shoot cameras, but decided to take the plunge and bought a Nikon D3000 with 18-55mm kit lens to kick-start my photography and it has gone from there.

Q What do you enjoy most about photography?

A There's no one thing that I enjoy the most about photography. It is simply something I enjoy and why wouldn't I wish to push myself to excel at something I enjoy? I do enjoy being creative and planning to shoot a still

life or home studio type of subject, but I also enjoy just going out and about with no plan in mind and seeing what I come home with.

Q What are you hoping to achieve with your photography?

A I would love to become a professional sports or concert/gig photographer and would love to make a living from this, but am realistic about needing a secure income for the future so at present I want to finish my nurse training while giving myself the time to indulge in my hobby.

Q Where is the most enjoyable location to take photographs?

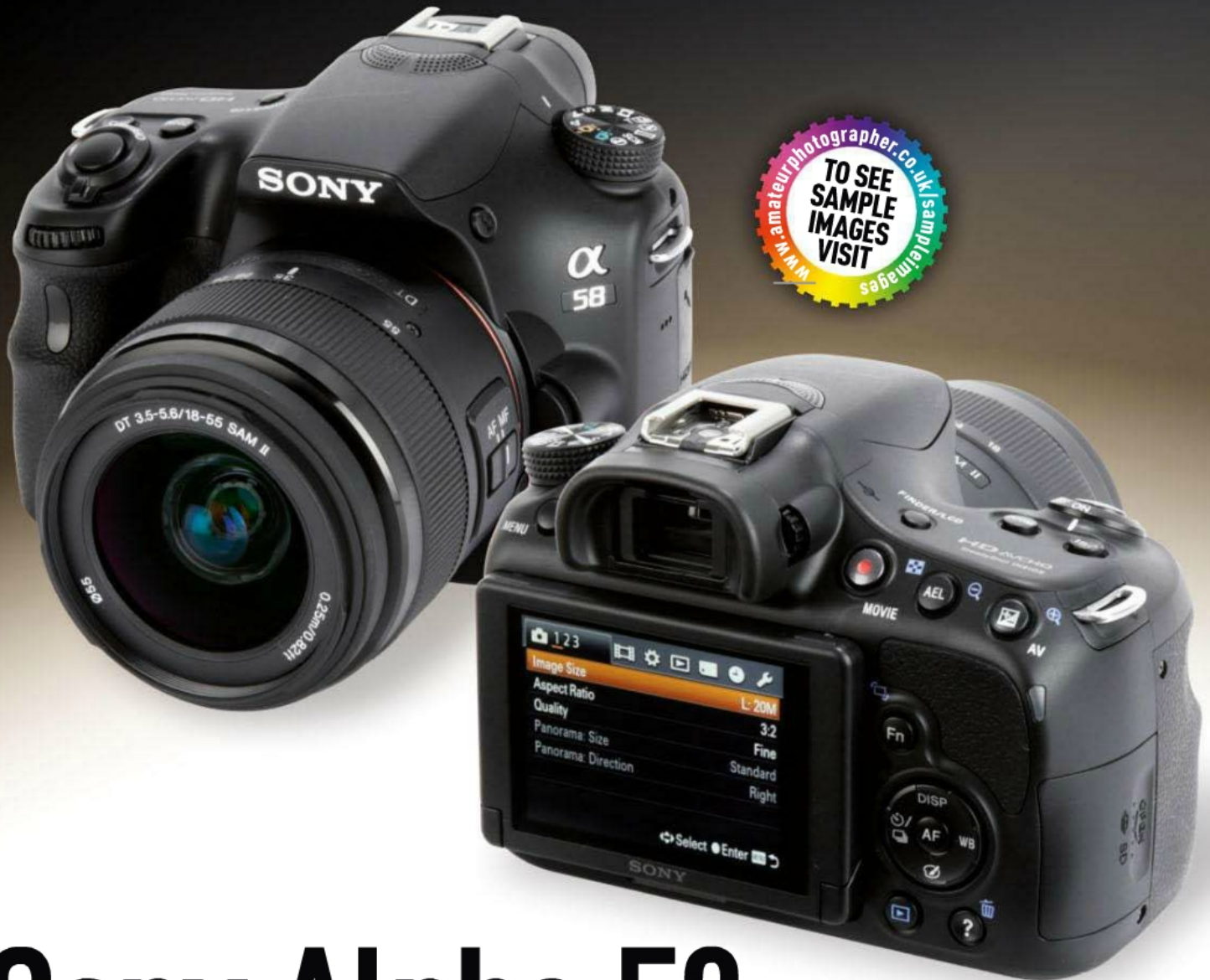
A I can't say I have a favourite place as I enjoy most types of photography, from landscapes to sports and home studio shots, but I have some local areas that I frequent in Lancaster. I am fortunate that I live so close to the Lake District and the west coast and do occasionally seek out some amazing

landscapes in the lakes' but I'll shoot anywhere that appeals to me.

Q Why did you decide to enrol on the SPI course and how have you enjoyed it so far?

A I discovered the SPI course in AP, which I subscribe to, and felt that I needed some teaching from an accredited source instead of being self-taught. After doing some research into the course, I thought it would be a fantastic addition to my progression as an amateur photographer!

WE SAY David's photographs have improved dramatically. He has clearly gained a new-found confidence and started to push the boundaries a little more. This is a valuable quality, which every worthy photographer in the making will learn. David's images are very inspirational and we hope he will continue to display this through his love for photography. Well done, David!



Sony Alpha 58

Consolidating Sony's entry-level SLT line-up, the Alpha 58 replaces both the Alpha 37 and Alpha 57. **Phil Hall** finds out how successful the merger has been

LIKE all Sony DSLR-style cameras we have seen since the launch of the Alpha 33 and 55 in 2010, the Alpha 58 is based around the company's translucent mirror technology, in which the moving mirror and pentaprism found in a typical DSLR are removed and replaced with a fixed, semi-transparent mirror. With roughly two-thirds of the light that comes through the lens travelling on through the translucent mirror to the sensor, the other third is bounced up to the AF sensor. The benefit of this is that autofocus can remain in action even when a shot is fired – on a traditional DSLR, the mirror is raised and AF is interrupted very briefly when the shutter is triggered – while the burst frame rate can also be improved over DSLR rivals. The absence of a pentaprism does, however,

see the optical viewfinder substituted for an electronic equivalent.

The Alpha 58 features a completely new 20.1-million-pixel sensor, but with some established leaders in this sector, does Sony's new model offer the photographer enough to stand out from the crowd?

FEATURES

Rather than opt for the 24.3-million-pixel sensor found on Sony's higher-end SLT cameras, Sony has developed an all-new, 20.1-million-pixel Exmor APS HD CMOS sensor that improves on the 16.1-million-pixel Exmor APS HD CMOS sensor used by both the Alpha 37 and 57. There is also a new and improved Bionz image-processing engine that individually adjusts levels of noise reduction and sharpness in different imaging

AT A GLANCE

- 20.1-million-pixel, Exmor APS HD CMOS sensor
- 1.44-million-dot OLED electronic viewfinder
- Sony Alpha mount
- Sensor-shift stabilisation
- Tilttable 2.7in, 460,800-dot TFT screen
- Up to 8fps shooting rate
- 1080p HD video capture
- Street price around £430 with 18-55mm f/3.5-5.6 kit lens

areas, while the ISO sensitivity is good for a camera in this class at 100–16,000.

The electronic viewfinder is a 1.44-million-dot OLED device with Tru-Finder technology. This improves on the LCD display found in the Alpha 57, reducing overall power consumption, while the 100% field of view offered is better than most DSLRs at this price point.

Interestingly, the rear screen has shrunk in size since the Alpha 57, with a 2.7in, 460,800-dot display now in place compared to the 3in, 921,000-dot screen on the previous camera. The screen can be pulled out and angled for shooting at different heights, but because its hinged differently to that on the Alpha 57, it doesn't offer quite the same breadth of movement.

The AF system builds on the system used in the Alpha 57. The 15-point AF arrangement, of which three are the more sensitive cross-types, is in place in the Alpha 58, which also benefits from a new lock-on autofocus technology for what is claimed to be speedier, more accurate subject tracking.

'The Alpha 58 is quick to use, in part thanks to the selection of body-mounted controls'

As mentioned, one of the main advantages of Sony's SLT technology is the ability to shoot at faster frame rates compared to rivals, so it's no surprise to find that the Alpha 58 is capable of shooting at up to 8fps. This is a little deceptive, however, with 8fps only possible using the camera's dedicated Tele-zoom Continuous Advance Priority AE mode. This sees the image cropped by 2x (with the centre of the EVF view automatically magnified), the resolution dropping to a lowly 4.9 million pixels, and the restriction of being able to shoot JPEGs only. Not only is this slower than the all-out pace of the Alpha 57, which could shoot at up to 12fps in Tele-zoom Continuous Advance Priority AE mode, the Alpha 57 is also, more tellingly, capable of shooting at 10fps at full resolution compared to 5fps for the Alpha 58.

Auto Object Framing technology is included in the Alpha 58, which builds upon the Auto Portrait Framing feature first introduced in the Alpha 57. Set to this mode, Sony claims that the Alpha 58 will consider what is in the scene – including people, and close-up and moving subjects – before tracking, framing and cropping the shot for 'powerful, professionally framed compositions'. Any cropped images are automatically boosted back to the camera's native resolution using Sony's By Pixel Super Resolution technology, with both the original and recomposed files saved.

7/10

BUILD AND HANDLING

While the exterior construction of the Alpha 58 is predominantly plastic, it is more than satisfactory for the job, though it's a little disappointing to see a plastic lens mount replacing the more durable metal lens mount found on the majority of DSLRs – including the Alpha 57.

Otherwise, the exterior design of the Alpha 58 is pretty much identical to that of the Alpha 57. In the hand, and thanks to a substantial grip with a pleasing rubberised surface that features depressions for both middle and ring fingers, it provides a comfortable grip and is probably the best in its class.

Overall, the Alpha 58 is fairly straightforward and quick to use. This is in part thanks to the selection of body-mounted controls that provide quick access to ISO, exposure compensation, drive mode and AF. An Fn button is also present, which offers further access to other key shooting controls, while navigation of the camera's interface is carried out via

Facts & figures

RRP	£449 (with 18-55mm lens)
Sensor	20.1-million-pixel Exmor APS HD CMOS sensor
Output size	5456 x 3632
Focal length mag	1.5x
Lens mount	Sony Alpha mount
File format	Raw, JPEG, raw + JPEG simultaneously
Compression	Fine or Standard (JPEG)
Colour space	sRGB, Adobe RGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/4000sec in 1/3EV steps, plus bulb
Max flash sync	1/160sec
ISO	100-16,000
Exposure modes	Program, aperture priority, shutter priority, manual, iAuto, iAuto+, flash off, scene selection, sweep panorama, picture effect, Tele-zoom Continuous Priority AE, Continuous Advanced Priority AE, scene
Metering system	1,200-zone evaluative metering, centreweighted and fixed centre spot
Exposure comp	±3EV in 1/3 steps
White balance	Auto, 9 presets, Kelvin, plus custom setting
White balance bracket	Yes, 3 images over 2 steps
Drive mode	5fps for 6 raw images
LCD	2.7in LCD with 460,800 dots, tiltable
Viewfinder type	1.44-million-dot OLED electronic
Field of view	Approx 100%
Dioptr adjustment	-4 to +4 dioptre
Focusing modes	Manual, single-shot AF, automatic AF, continuous AF, face detection
AF points	15-point system with 3 cross-type, auto or manual selection possible
DoF preview	Yes
Built-in flash	Yes – GN 10m @ ISO 100
Video	AVCHD: 1920 x 1080 pixels (at 50fps or 25fps PAL); MP4: 1440 x 1080 pixels (25fps PAL)
External mic	No
Memory card	SD, SDHC, SDXC or Memory Stick Pro Duo

SONY, The Heights, Brooklands, Weybridge, Surrey, KT13 0XW. Tel: 01932 816 000. Website: www.sony.co.uk



RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sigma 105mm f/2.8 Macro lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



the four-way D-pad on the rear.

One annoyance concerns raw shooting, which, as with previous Alpha models, is restricted by some of the camera's modes – for instance, it's not possible to shoot with any of the picture effects when shooting raw + JPEG. It would seem that the Alpha 58 simply wants the user to shoot JPEG-only. A warning pops up on screen, but it can only be changed manually by going through the main menu. This is a little frustrating, given that rival models are happy to shoot in similar modes to produce an altered JPEG file and an untouched raw file that can be revisited later.

Shooting at full resolution, the Alpha 58 is capable of shooting 10 JPEGs or 6 raw files at a maximum burst rate of 5fps – however, even with the Alpha 58's increased resolution over previous models, we would have expected longer bursts than this, while

in Tele-zoom Continuous Advance Priority AE mode at 8fps, the Alpha 58 is only capable of producing a burst of 19 frames before it slows down.

7/10

METERING

The Alpha 58's metering system is very good, and features a choice of multi-segment, centreweighted or spot metering modes, calculated via the camera's 1,200-zone evaluative metering system. In our tests, the multi-segment metering performed well, exposing well for most scenes, though on occasion in bright situations it did have a slight tendency to underexpose the shot, requiring a touch of exposure compensation to rectify.

9/10



AUTOFOCUS

The Alpha 58's AF performance is good for a camera in this class, with speedy AF most of the time, especially using one of the three cross-type points, only hunting in low-contrast situations. One niggle is the grouping of the AF points, seeing a bias towards the centre of the frame, which often results in the need to focus and then recompose if the subject is positioned towards the edge of the frame.

The Alpha 58's SLT technology means it is able to utilise its 15-point phase-detection AF system during live view and video recording, rather than having to rely on slower contrast-detect AF as most DSLRs do. It therefore delivers the same level of performance via live view as it does when using the viewfinder.

8/10

DYNAMIC RANGE

When shooting JPEGs, I would recommend activating the Alpha 58's DRO feature to lift shadows for a more balanced exposure in scenes with high contrast. Thanks to the camera's solid metering performance, blown highlights don't tend to feature in balanced conditions, while those shooting raw are able to recover any that do in harsher lighting conditions using raw-conversion software. It is a similar story when shadow detail needs to be recovered.

8/10

NOISE, RESOLUTION AND SENSITIVITY

The new 20.1-million-pixel sensor delivers very good levels of detail. It can resolve to around 28 lines per mm (lppm) at ISO 100, only tailing off to just over 22lppm at its highest ISO of 16,000, which compares favourably to its rivals.

At its base ISO of 100, images from

the camera are virtually noise-free, though subtle signs begin to appear at ISO 800. Above that, the gritty texture of noise appears in raw files at ISO 1600. This increases further as the sensitivity is increased, with luminance noise compromising fine detail and chroma noise deteriorating the image. This is to such an extent that I'd think twice about shooting at ISO 6400 and above, with the Alpha 58 displaying noticeably more image noise than its rivals at identical sensitivities.

The Alpha 58 tries to combat this when shooting JPEG files at these higher sensitivities, but the camera's in-camera processing delivers mushy-looking files with considerable loss of detail.

25/30



The Alpha 58 has 15 picture effect filters that can be applied to images, though only when shooting JPEGs

WHITE BALANCE AND COLOUR

The Alpha 58's auto white balance performs consistently, delivering pleasing results and natural skin tones under a range of lighting conditions that it was tested in. There's also a host of presets to dabble with as well, though for most conditions the AWB setting copes admirably.

8/10

LCD, VIEWFINDER AND VIDEO

The electronic viewfinder is a lot less tunnel-like than its optical peers, while there's a host of shooting info displayed on screen and the 100% coverage means nothing creeps in at the edges of the frame once you've taken the shot. Its more than fine for composition and focusing in most situations, but it does struggle with high-contrast scenes and I'd recommend trying it out before buying.

The downgraded rear LCD screen is disappointing, not offering quite the same level of detail and 'bite' as the competition or its predecessor, while the tilt-only screen doesn't off the same breadth of movement as the Alpha 57.

For general video shooting, the Alpha 58 is fine, with the option to shoot at 25p or 50i in AVCHD, while the onboard stereo microphones deliver reasonable sound – though I'd recommend against using the 18–55mm kit lens in AF while recording, as the AF noise from the lens can disrupted audio.

7/10

The Alpha 58's 1,200-zone evaluative metering system has coped well with this challenging scene

Verdict

IN A TOUGH sector, having a unique selling point is key, and that is what has made Sony's series of SLTs stand out from the crowd. But with the Alpha 58, its advantages have been diluted quite a bit.

The 20.1-million-pixel sensor sees it resolving greater levels of detail than its siblings, but the results are compromised at high ISO and are not as useable as images from rival models. Factoring in the smaller screen and plastic lens mount, the Alpha 58 seems a step back from the Alpha 57 it replaces. With such stiff competition in the shape of the Canon EOS 600D, Nikon D3200 and Pentax K-30, it's hard to recommend the Alpha 58 above them.

Amateur Photographer
Tested as a
Entry-level SLT
Rated Good
79%

	1	2	3	4	5	6	7	8	9	10
FEATURES	7/10									
BUILD/HANDLING	7/10									
NOISE/RESOLUTION	25/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	9/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	7/10									



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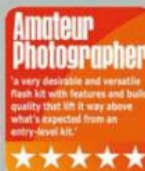
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MAMIYA 150mm F4.5 + HOOD FOR MAMIYA 777I.	MINT £375.00
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MAMIYA RZ 67 PRO BACK.	MINT- £99.00
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PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

Digital
PHOTOGRAPHY

Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"
- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
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T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 915, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	Photo 2100
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Chameleon Inks
T0341/8, each	£15.99 17ml	Check Website.	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0342/3/4, each	£18.99 17ml	Check Website.	Parasol Inks
T0345/6/7, each	£18.99 17ml	Check Website.	R200, R220, R300, R320, R340
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	RX500, RX600, RX620, RX640
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	Photo R800, R1800
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	Frog Inks
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Duck Inks
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R2400
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Lilly Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Teddy Bear Inks
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	S20, S21, SX100/105/110/115/200/205/210/215
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Photo 1400
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	Owl Inks
T0591/2/3, each	£12.99 13ml	Check Website.	Photo P50, PX650/660/700W/710W/720W, PX730W/D80F/WB10F/WB10FWD/830FWD
T0594/5/6, each	£12.99 13ml	Check Website.	R265/285/360, RX580/585/685
T0597/8/9, each	£12.99 13ml	Check Website.	Photo R1900
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Flamingo Inks
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Photo R2880
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Husky Inks
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	S22, SX125/130, SX420W/425W/445W, BX305F
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	Fox Inks
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	SX420W/425W/445W/525W/D620FW, BX305F/320FW/525W/D535W/D625FWD/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Photo R3000 Turtle Inks
T0791/2/3, each	£12.99 10ml	Check Website.	Photo R2000 Kinkfisher Inks
T0794/5/6, each	£12.99 10ml	Check Website.	Photo RX700 Penguin Inks
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T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Fountain Pen Inks
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T0870 Gloss	£7.99 11.4ml	Check Website.	High Capacity Fountain Pen Inks
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	Expression Home XP300, XP102, XP202, XP205
T0877/8/9, each	£9.99 11.4ml	Check Website.	XP302, XP305, XP402, XP405
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Daisy Inks
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Expression Home XP300, XP102, XP202, XP205
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	XP302, XP305, XP402, XP405
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	High Capacity Daisy Inks
T1281 Black	£7.99 5.9ml	£4.99 13ml	Expression Photo XP750, XP850
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	Elephant Inks
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 set of 4	Expression Photo XP750, XP850
T1291 Black	£10.99 11.2ml	£4.99 16ml	Expression Premium XP600, XP605, XP700, XP800
T1292/3/4, each	£10.99 7ml	£4.49 13ml	Polar Bear Inks
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8		
T1579-9, each	£14.99 17ml each or £107.99 set of 8		
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No.16 Black	£7.99 5.4ml	£4.99 18ml	
No.16 C/M/Y, each	£5.99 3.1ml	£3.99 13ml	
No.16XL Set of 4	£44.99 set of 4	£14.99 set of 4	
No.16XL Black	£14.99 12.9ml	£4.99 18ml	
No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	
No.18 Set of 4	£22.99 set of 4	£14.99 set of 4	
No.18 Black	£7.99 5.2ml	£4.99 18ml	
No.18 C/M/Y, each	£5.99 3.3ml	£3.99 13ml	
No.18XL Set of 4	£46.99 set of 4	£14.99 set of 4	
No.18XL Black	£14.99 11.5ml	£4.99 18ml	
No.18XL C/M/Y, each	£11.99 6.6ml	£3.99 13ml	
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No.24 B/L/C/LM, each	£7.99 5.1ml		
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No.26 Photo Black	£7.99 4.7ml		
No.26 C/M/Y, each	£7.99 4.5ml		
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No.26XL Photo Black	£13.99 8.7ml		
No.26XL C/M/Y, each	£13.99 9.7ml		

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BCi6e P/CM/RY/C 15ml	£2.99
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PGi520 Black 18ml	£4.99
CLi521 B/C/M/Y/GY 9ml	£3.99
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PG37 Black 12ml	£3.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
PG540XL Black 21ml	£13.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99
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PGi29 Set of 12	£269.99
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PGi72 Set of 10	£99.99
PGi520 Black 18ml	£10.99
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PGi520/CLi521 Set of 5	£46.99
PGi525 Black 18ml	£10.99
CLi526 B/C/M/Y/GY 9ml	£9.99
PGi525/CLi526 Set of 5	£46.99
PGi550 Black 15ml	£10.99
CLi551 B/C/M/Y/GY 7ml	£8.99
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PG37 Black 11ml	£11.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£16.99
PG540XL Black 21ml	£17.99
CL38 Colour 8ml	£15.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
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CL541XL Colour 15ml	£19.99

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No.338 Black 21ml	£10.99
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No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
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No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
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No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.337 Black 11ml	£18.99
No.338 Black 11ml	£18.99
No.339 Black 21ml	£25.99
No.343 Colour 7ml	£20.99
No.344 Colour 14ml	£28.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£14.99
No.363 Black 13ml	£13.99
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No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£12.99
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No.15 Colour	£20.99
No.17 Black	£20.99
No.23 Black	£19.99
No.24 Colour	£22.99
No.27 Colour	£22.99
No.28 Black	£18.99
No.29 Colour	£19.99
No.32 Black	£24.99
No.33 Colour	£19.99
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LC970 / 1000 Set of 4	£11.99
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LC980 / 1100 CMY	£2.99
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LC1280XL Black	£4.99
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LC1280XL Set of 4	£15.99

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Smooth Pearl 290g, 7x5, 100 sheets		£17.99
Smooth Pearl 290g, A4, 25 sheets	+10 FREE	£10.99
Smooth Pearl 290g, A3, 25 sheets		£24.99
Smooth Pearl 290g, A3+, 25 sheets		£29.99
Smooth H/weight Mat 200g, A4, 50 sheets		£14.99
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16GB 5MB/s	£38.39 £8.99

SanDisk Ultra C6: 30MB/s

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16GB 30MB/s	£57.22 £10.99

SanDisk Extreme C10: 30&45MB/s

4GB 30MB/s	£24.35 £7.99
8GB 30MB/s	£37.42 £9.99
16GB 45MB/s	£46.02 £14.99
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SanDisk Ultra 30MB/s

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SanDisk Ultra C10: 30MB/s

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Compact Flash: 1000X

16GB 150MB/s	£374.30 £99.99
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SDHC Class 10: 400X

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32GB 60MB/s	£248.54 £39.99

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BATTERIES & CHARGERS

Standard Rechargeables
High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

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AA 2500mAh GP	£9.99
AA 2850mAh Ansmann	£13.99
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Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99
AA Ultimate Lithium (4)	£7.99 £5.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-Ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

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NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£12.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
NB-10L for Canon	£12.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£12.99
LP-E6 for Canon	£20.99 £19.99
LP-E8 for Canon	£15.99
LP-E10 for Canon	£12.99
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EN-EL14 for Nikon	£19.99 £19.99
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EN-EL19 for Nikon	£12.99
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LI40B/42B for Olympus	£9.99
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DMW-BCJ13 for Panasonic	£19.99
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DMW-BLB13 for Panasonic	£19.99
DMW-BLE9 for Panasonic	£14.99
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For Canon 450/500D	£99.99
For Canon 550D	£99.99
For Canon 600/650D	£99.99
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For Nikon D800/D800E	£99.99
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Full range of coin cells in stock

SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
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58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
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72mm Adapter Ring	£4.99
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82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
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Holder Modular	£6.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

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P-Type Six-Piece Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (48-82mm).

~~£49.99~~
£43.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

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A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

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ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4.5-6	£9.99
ET-65B Canon 70-300/4.5-6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
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EW-78B Canon 18-200 IS	£9.99
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EW-83C Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!



KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

P-Type Filters (84mm wide)

Circular Polarizing	£29.99
ND2	£9.99
ND4	£9.99
ND8 NEW	£10.99
ND2 Soft Graduated	£11.99
ND2 Hard Graduated	£11.99
ND4 Soft Graduated	£11.99
ND4 Hard Graduated	£11.99
ND8 Soft Graduated NEW	£13.99
ND8 Hard Graduated	£11.99
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Dark Blue Graduated	£11.99
Cool Blue Graduated	£11.99
Light Sunset Graduated	£11.99
Dark Sunset Graduated	£11.99
Light Tobacco Graduated	£11.99
Light Mauve Graduated	£11.99
Dark Mauve Graduated	£11.99
Light Red Graduated	£11.99
Dark Red Graduated	£11.99
Light Green Graduated	£11.99
Dark Green Graduated	£11.99
Light Yellow Graduated	£11.99
Dark Yellow Graduated	£11.99
Light Fog	£9.99
Strong Fog	£9.99
Light Diffuser	£9.99
Strong Diffuser	£9.99
Starburst 4x 6x 8x each	£12.99
Close-Up +1, +2, +4 each	£9.99
80A, 80B, 80C, each	£9.99
81A, 81B, 81C, each	£9.99
82A, 82B, 82C, each	£9.99
85A, 85B, 85C, each	£9.99
Red, Orange, each	£9.99
Yellow, Green, each	£9.99

Many more P-Type filters in stock!

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

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52mm Circular Polarising	£19.99
55mm Circular Polarising	£21.99
58mm Circular Polarising	£24.99
62mm Circular Polarising	£29.99
67mm Circular Polarising	£34.99
72mm Circular Polarising	£39.99
77mm Circular Polarising	£44.99
82mm Circular Polarising	£49.99
86mm Circular Polarising	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

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Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

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58mm 2.0X or 0.5X converter	£39.99

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

52mm ND500MC	£39.99
55mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
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M Summarit 50mm f2.5£1050.00
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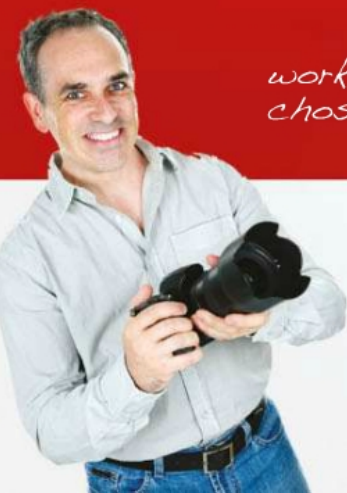


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35mm f/2.0	£208.00	600mm f/4.0 USM IS II	£10,579.00	28-300mm f/3.5-5.6L IS USM	£2,049.00
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1080p movie mode



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Nikon
D3200
Black or Red

24.2 megapixels
4.0 fps
1080p movie mode



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5.0 fps
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5.5 fps
Full Frame CMOS Sensor



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★★★★★ 'Superb replacement for D700'
AlphaMan - N.W. England

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NEW! D7100

From £995

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D800

24.3 megapixels
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SONY

NEX-6 Black

16.1 megapixels
10.0 fps



NEX-6 Body £599

NEX-6 + 16-50mm PZ £729
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12.0 fps
1080p movie mode



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6.0 fps
Full Frame CMOS Sensor



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Panasonic

G6

16.05 megapixels
7.0 fps
1080p movie mode



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GH3

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20.0 fps
1080p movie mode



GH3 Body £999

GH3 + 14-140mm £1349
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GX1 + 14-42mm PZ £419

RECOMMENDED LENSES:
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OLYMPUS

OM-D E-M5
Silver or Black

16.1 megapixels
9.0 fps
1080p movie mode



OM-D E-M5 From £839

OM-D E-M5 Body £839
OM-D E-M5 + 12-50mm £989

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Olympus 45mm f1.8 £218

E-PL5

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16.1 megapixels
8.0 fps



E-PL5 From £499

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7.0 fps
1080p movie mode



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16.3 megapixels
6.0 fps
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18.0 megapixels
5.0 fps
1080p movie mode

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Canon

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CUSTOMER REVIEW: 6D + 24-105mm f4.0 L IS USM
★★★★★ 'Taking the leap to FX format' Maloy - Leicestershire

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| 500R/500R Softbox/brolly Tx kit | £895   | Bowens 400/400 Kit Triggers | £519 | 90mm f2 Apo Summicron       | £2,800 | SIGMA 10-20mm f3.5 EX DC       | £459   | ZE ZF Canon, ZM Leica  |        |
| 250R/250R Softbox/brolly Tx kit | £825   | Bowens 400/400 Travel Pack  | £895 | M body NEW Pre orders       | £5,100 | SIGMA 12-24mm f4.5/5.6 EX II   | £669   | 15mm f2.8 ZF2/ZE NEW   | £2,150 |
| 500R/500R Travel Pak Tx Kit     | £1,349 | Bowens 200/200 Travel Pack  | £839 | M-E body                    | £4,200 | SIGMA 24-70 f2.8 EX DG HSM     | £599   | 18mm f3.5 ZF2/ZE       | £1,026 |
| 500R/500R/500R Tx Kit           | £1,449 | Phone for Accessories       |      | M Monocrom In Stock         | £6,200 | SIGMA 70-200 f2.8 EX DG OS     | £899   | 21mm f2.8 ZF2/ZE       | £1,380 |
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
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# ROGER HICKS

**We don't 'all' live on social media, some eschew its immediacy for more measured and thought-out lives**

**WITHIN** the week or ten days before I wrote this column, one idiot told me that 'we all' live our lives on Facebook nowadays, and another idiot told me that 'we all' rely on smart phones. The reason I call them idiots should not be hard to fathom. I have neither a Facebook account nor a smart phone. I am far from alone in either dereliction. Their 'we' consists principally of shallow, stupid, often financially overprivileged people such as themselves. I am no part of that 'we'; nor do I wish to be.

Do not get me wrong. I have nothing against either Facebook or smart phones for them as wants either. Nor do I believe that their users are necessarily shallow, stupid or financially overprivileged. I do however have everything against people who assume, automatically and without thinking, that they can speak for me. What is more, I firmly believe that if they think they can speak for me, they have given clear proof of their shallowness and stupidity, though not necessarily of their wealth. It is, after all, as easy to be shallow, stupid and poor as to be shallow, stupid and rich; in fact, probably easier.

Forget about wearing your heart on your sleeve. Facebook is wearing your entire life on your sleeve, without, as far as I can see, ever stopping to think about it. Sure, this column can sometimes look very like wearing my heart on my sleeve. On the other hand, most of what appears here is quite carefully thought out, and then structured, written and revised. People read it, I hope, because like me, they believe it is important to think about about how life should be lived, including whatever part of it we devote to photography. After all, as well as simplistic, gung-ho 'This Book Will Change Your Life' authors, there are plenty of writers who provide real food for thought, such as Marcus Aurelius Antoninus; Omar Khayyam; Henry Mayhew; J. M. Keynes; Nassim Nicholas Taleb; Robert and Edward Skidelsky; and, always and enjoyably, Terry Pratchett, now Sir Terry.

This segues surprisingly smoothly into a very old question: what is art for? Including, of course, photographic art. For me, there are two answers, which are not entirely separable. One is pure pleasure. There are things I can look at, and simply

enjoy. My favourite photograph in all the world is Willy Ronis's grab-shot of his wife, La Toilette, 1949, subsequently retitled Provençale Nude. It is a beautiful, beautiful picture of a beautiful woman by a man who was very much in love with her. How much more can you ask of art?

The other answer, though, is that art should make you think. La Toilette does this, but mostly, it makes me think, "I wish I could express that much love, or adoration, with that much technical skill." A completely different reaction to a completely different picture is evoked by Nick Ut's picture of Kim Phuc, better known as 'The Napalm Girl'. What does this make me think? It raises numerous questions. How could anyone drop napalm on women and children? What would I have done if I had been there? How would I feel if I were Kim Phuc? Fortunately, I have heard her speak about

this. She said that for many years, she felt that the picture controlled her, but now, she feels she controls it. Go to [www.kimfoundation.com](http://www.kimfoundation.com) for news of the foundation she runs

to help child war victims.

Art doesn't always make you think edifying thoughts, though. It can also make you think, "What makes that picture worth anything, let alone \$100,000" or "Why do I bother?" But these are actually quite deep thoughts. What, indeed, and why, indeed? Unless you are prepared to meditate upon such questions, you cannot decently dismiss those who have thought about them, even if you disagree with them. It is all very well to dismiss Susan Sontag's *On Photography* as drivel written by someone who knew nothing about photography, but unless you can defend your view that it is drivel, you're not really thinking, you're just reacting.

Which brings us, again surprisingly smoothly, to smart phones. Socrates famously said that the unconsidered life is not worth living. But what are Facebook and Twitter if not disincentives to consider our lives? Including our photographs. Don't think: just react. Take a picture, and push it out there. But why? Who is interested? What pleasure will it give them? What can they learn? Will it help them think? Or will it simply help them to skate on, unthinkingly, assuming that everyone is as shallow and thoughtless as they are? **AP**

**'Socrates famously said, "the unconsidered life is not worth living"'**

**Roger Hicks** is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)

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